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HALF-YEARLY RETROSPECT OF DOMESTIC LITERATURE.

WE begin the divisions of our anthology, as usual, with

HISTORY,

in which no work can more properly take the lead than the "*History of the early Part of the Reign of James the Second; with an Introductory Chapter: by the* Right Hon. CHARLES JAMES FOX; *to which is added an Appendix.*"

In an address to the reader a short statement is given, by Lord Holland, of Mr. Fox's intentions, and of the manner in which he prosecuted his researches; although the precise period, his lordship observes, at which Mr. Fox first formed the design of writing a history cannot be ascertained. During his short retirement from public life, in 1797, Mr. Fox adopted a notion of engaging in some literary undertaking; and when he had determined on this, he was no doubt actuated, says his noble editor, by a variety of considerations in the choice of the task he should undertake. His philosophy had never rendered him insensible to the gratification which the hope of posthumous fame so often produces in great minds; and, though criticism might be more congenial to the habits and amusements of his retreat, an historical work seemed more of a piece with the general tenor of his former life, and likely to prove of greater benefit to the public and to posterity. "These motives, together with his intimate knowledge of the English constitution, naturally led him to prefer the history of his own country, and to select a period favourable to the illustration of the great general principles of freedom, on which it is founded; for his attachment to those principles, the result of practical observation, as well as philosophical reflection, far from having abated, had acquired new force and fresh vigour in his retirement." With these views, adds Lord Holland, it was impossible for him not to fix on the Revolution of 1688.

According to Mr. Fox's first crude conception of the work it was to have begun at the Revolution; "but he altered his mind after a careful perusal of the latter part of Hume's History. An apprehension of the false impressions which that great historian's partiality might have left on the mind of his readers, induced him to go back to the accession of James the Second, and even to prefix an introductory chapter, on the character and events of the time immediately preceding."

In the address to the reader we have not only a great deal of Mr. Fox's correspondence, on the subject of his history, but a variety of very curious particulars relating to the manuscripts so long preserved in the Scotch college at Paris.

"The manuscript book (we are told) from which this work has been printed is, for the most part, in the hand-writing of Mrs. Fox. It was written out under the inspection of Mr. Fox, and is occasionally corrected by him. His habit was seldom or ever to be alone, when employed in composition. He was accustomed to write on covers of letters or scraps of paper, sentences which he, in all probability, had turned in his mind, and in some degree formed in the course of his walks, or during his hours of leisure. These he read over to Mrs. Fox; she wrote them out in a fair hand in the book; and before he destroyed the original paper, he examined and approved the copy. In the course of thus dictating from his own writing, he often altered the language, and even the construction of the sentence. Though he generally tore the scraps of paper as soon as the passages were entered in the book, several have been preserved; and it is plain from the erasures and alterations in them, that they had undergone much revision and correction before they were read to his amanuensis."

The HISTORY itself consists but of three chapters, with a few fragments for a fourth. The first of these is the *Introductory* Chapter; opening with some preliminary observations on the reign of Henry the Seventh, to the provisions of which Mr. Fox refers the origin, both of the unlimited power of the Tudors, and of the liberties wrested by our ancestors from the Stuarts. The second period of preliminary remark extends from 1588 to 1640;

a period of almost uninterrupted tranquillity and peace. The third period, being that which immediately precedes the commencement of the history, receives a more detailed examination. "Between the year sixteen hundred and forty, (says Mr. Fox), and the death of Charles the Second, we have the opportunity of contemplating the state in almost every variety of circumstances. Religious dispute, political contest in all its forms and degrees, from the honest exertions of party, and the corrupt intrigues of faction, to violence and civil war; despotism, first in the person of an usurper, and afterwards in that of an hereditary king; the most memorable and salutary improvements in the laws, the most abandoned administration of them; in fine, whatever can happen to a nation, whether glorious or calamitous, makes a part of this astonishing and instructive picture."

On the execution of King Charles the First, on the power and character of Cromwell, on the character of Monk, and on the restoration of Charles the Second, Mr. Fox's observations are full.

The character of Monk we shall transcribe.

"The short interval between Cromwell's death and the restoration, exhibits the picture of a nation either so wearied with changes as not to feel, or so subdued by military power as not to dare to show any care or even preference with regard to the form of their government. All was in the army; and that army, by such a concurrence of fortuitous circumstances as history teaches us not to be surprised at, had fallen into the hands of one, than whom a baser could not be found in its lowest ranks. Personal courage appears to have been Monk's only virtue; reserve and dissimulation made up the whole stock of his wisdom. But to this man did the nation look up, ready to receive from his orders the form of government he should choose to prescribe. There is reason to believe, that, from the general bias of the Presbyterians, as well as of the cavaliers, monarchy was the prevalent wish; but it is observable, that although the parliament was, contrary to the principle upon which it was pretended to be called, composed of many avowed royalists, yet none dared to hint at the restoration of the king, till they had Monk's permission, or rather command, to receive and consider his letters. It is impossible, in reviewing the whole of this transaction, not to remark that a general who had gained his rank, reputation, and station in the service of a republick, and of what he, as well as others, called, however falsely, the cause of liberty, made no scruple to lay the nation prostrate at the feet of a monarch, without a single provision in favour of that cause; and if the promise of indemnity may seem to argue that there was some attention, at least, paid to the safety of his associates in arms, his subsequent conduct gives reason to suppose, that even this provision was owing to any other cause, rather than to any generous feeling of his breast. For he afterwards not only acquiesced in the insults so meanly put upon the illustrious corpse of Blake, under whose auspices and command he had performed the most creditable services of his life, but in the trial of Argyle produced letters of friendship and confidence to take away the life of a nobleman*, the zeal and cordiality of whose co-operation with him, proved by such documents, was the chief ground of his execution; thus gratuitously surpassing in infamy those miserable wretches, who, to save their own lives, are sometimes persuaded to impeach, and swear away, the lives of their accomplices."

To enter into a minute analysis of the whole work would occupy a larger portion of our Retrospect than can be spared. The space of time which the history, in its present form, embraces, is short; extending only from the accession of James the Second to the death of Monmouth; including little more than a period of five months. During this period, however, such ability and discrimination are shewn in the narrative as induce us to regret that no more of Mr. Fox's time was bestowed upon the production of his history. The principal novelty of representation is, that absolute power and independence of his parliament, not the establishment of popery in England, was the primary object of James's reign. A correspondence with the French minister, Barillon, given in the Appendix, which had not been made public in Hume's time, furnishes the principal vouchers for the facts. James, Mr. Fox observes, did not take his more decided steps in favour of the Popish religion and its professors, till the deaths of Monmouth and Argyle, seeming to end all prospect of resistance to his absolute power, had made him sufficiently conscious of the increased strength of his situation.

* Burnet. Baillie's Letters, ii. 431.

When

When we first heard of the publication of this work, we did not expect that so small a fragment of the reign of James would have been found to contain so curious an interest.

"*The History of the Rise, Progress, and Accomplishment of the Abolition of the African Slave Trade, by the British Parliament,*" in two volumes octavo, by Mr. CLARKSON, is another work, of singularly miscellaneous information: replete with facts; and of strong piety in its intentions. "With respect to the end obtained by this contest, (Mr. Clarkson says), or the great measure of the abolition of the slave trade, which has now passed, I know not how to appreciate its importance. To our own country indeed it is invaluable. We have lived in consequence of it to see the day, when it has been recorded as a principle in our legislation, that commerce itself shall have its moral boundaries. We have lived to see the day, when we are likely to be delivered from the contagion of the most barbarous opinions. They, who supported this wicked traffic, virtually denied, that man was a moral being. They substituted the law of force for the law of reason. But the great act now under our consideration, has banished the impious doctrine, and restored the rational creature to his moral rights. Nor is it a matter of less pleasing consideration, that, at this awful crisis, when the constitutions of kingdoms are on the point of dissolution, the stain of the blood of Africa is no longer upon us, or that we have been freed (alas, if it be not too late!) from a load of guilt, which has long hung like a mill-stone about our necks, ready to sink us to perdition." Mr. Clarkson's history opens with an estimate of the evil of the slave-trade; and proceeds with an account of those who favoured the cause of the Africans previous to 1787, including Cardinal Ximenes, the Emperor Charles the Fifth, Pope Leo the Tenth, Elizabeth Queen of England, and Louis the Thirteenth; dividing those whom he calls the subsequent forerunners of its abolition, into four classes; and bringing the history down to the time when the abolition bill received finally his Majesty's assent, March 25, 1807.

Here, also, may be mentioned the third edition of Mr. WRAXALL'S "*History of France, under the Kings of the Race of Valois, from the Accession of Charles the Fifth, in* 1364, *to the Death of Charles the Ninth, in* 1574;" accompanied by very considerable additions.

POLITICS AND POLITICAL ECONOMY.

In politics and political economy we have had in the last half year, but few publications of a novel interest.

An able pamphlet, on the ministerial side, may be found, in "*An Examination of the Causes which led to the late Expedition against Copenhagen.*" By AN OBSERVER.

On the orders of council, the three principal productions have been "Mr. BARING'S *Inquiry;*" the "*Speech of* LORD ERSKINE *in the House of Lords, March 8th;*" and the "*Speech of* Mr. BROUGHAM *in the House of Commons April* 1, 1808."

The emancipation of the Irish Catholics has also given rise to one or two fresh pamphlets; among these, we have "*A Summary View of the Rights and Claims of the Roman Catholics of Ireland;*" being a republication of the eighth article of the Edinburgh Review for October, 1807: as well as "*A Letter on the Catholic Claims, written to the Right Hon. Edmund Burke, in the Year* 1795;" by the Hon. WILLIAM SMITH, third Baron of the Exchequer in Ireland.

The subject of the Portuguese emigration has likewise given rise to two pamphlets, which are both distinguished by considerable knowledge. One entitled "*A Sketch of the Causes and Consequences of the late Emigration to the Brazils;*" by Mr. RYLANCE. The other, in answer, "*Vindiciæ Lusitanæ;*" by Mr. E. J. LINGHAM.

Another pamphlet has created some sensation, from the pen of Mr. ROSCOE, entitled "*Considerations on the Causes, Objects, and Consequences of the present War, and on the Expediency or the Danger of Peace with France.*"

THEOLOGY, MORALS, AND ECCLESIASTICAL AFFAIRS.

In the first volume of "*The Fathers of the English Church; or a Selection from the Writings of the Reformers and Early Protestant Divines of the Church of England,*" we have an assemblage of tracts, and extracts from the works of William Tindal, John Frith, Patrick Hamilton, George Joy, and Robert Barnes; with memorials of their lives and writings, from Fox and Bishop Bale.

Mr. NISBET'S tract, entitled "*The Mysterious Language of St. Paul in his Description of the Man of Sin, proved from the Gospel History, to relate, not to the Church of Rome, but to the Times in which it was written,*" will be found both curious and interesting. It is accompa-

nied by some remarks on Sir H. M. Wellwood's Sermons on Matthew xxiv. 14.

Mr. PARRY's "*Strictures on the Origin of Moral Evil, in which the Hypothesis of the Rev. Dr. Williams is investigated,*" appear to form a rational and useful exposition of a subject which has been but too frequently examined only to be clouded.

Among the theological works which have been published of a smaller size, we mention with the commendation it deserves, "*The Manners of the Ancient Israelites; containing an Account of their Peculiar Customs, Ceremonies, Laws, Policy, Religion, Sects, Arts, Trades, &c.*" written in French, by CLAUDE FLEURY; and enlarged from the principal writers on Jewish antiquities by DR. ADAM CLARKE.

As an initiatory work for the benefit of the rising generation we cannot but recommend Mr. TURNER's "*Words of Eternal Life; or, Catechism explained on a New and Familiar Plan,*" with notes. The explanations are perspicuous, and the notes particularly useful. It is, in short, an excellent epitome of religious knowledge, for the use of private families.

In the small list of theological works from the pens of persons engaged in the pursuits of secular life, we see with pleasure, "*Horæ Psalmodieæ; a Popular View of the Psalms of David, as Evidence for the Divine Origin of the Jewish and Christian Religions.*" The author speaks of his production in humble terms, as adapted to the edification of the general reader only. With us it bears a higher character. Prefixed to it are two essays, one on religion, the other on libertinism; the former consists of four letters.

Dr. BOOKER's "*Doctrinal and Practical Illustrations of the Litany of the united Church of England and Ireland, including the Lord's Prayer,*" are well entitled to that respect which other of his works, both in theology and poetry, have heretofore received.

We have not often seen a more elegant or nervous pamphlet, than the "*Hints to the Public and the Legislature on the Nature and Effect of Evangelical Preaching;*" by a BARRISTER. A continuation is promised in a second part. Evangelical preaching is placed by the writer among the new systems, in the present generation to which the old are giving place. "We have a new system, (he says), of agriculture; a new system of gardening; a new system of physic; a new system of politics; and, to crown the catalogue, we have a new system of religion, a system which bids fair to explode the old, and to answer fully all the expectations of those who framed it."

Among the works which have been professedly published in hostility to the establishment, we have to mention the republication of Mr. WARD's "*Errata of the Protestant Bible,*" as well as a little pamphlet, entitled, "*Popular Objections to the Established Church, stated in a Letter to our Neighbours.*" In the latter of these the church of England is boldly objected to as unwarrantable in its authority, oppressive and degrading to its ministers, injurious to the people, trifling in its ceremonies, and incongruous in its offices."

"*An Address to the Lower Class of his Parishioners on the Subject of Methodism; from the Minister of their Parish;*" by the author of a Letter to a Country Gentleman, on the same subject, appears to be a plain and sensible appeal.

Another publication has appeared, inferior to none of the best productions we have mentioned in this portion of our Retrospect, in the "*Letter to the Governors, Legislatures, and Proprietors of Plantations, in the British West India Islands*: by the LORD BISHOP OF LONDON. Appended is a short sketch of the New System of Education for the Poor, in a letter from the Rev. Dr. Bell to the Bishop.

Lastly, we have to mention, "*A Dissertation on the Propagation of Christianity in Asia. In Two Parts. To which is prefixed a Brief Historical View of the Progress of the Gospel in Different Nations since its First Promulgation; illustrated by a Chronological Chart:*" by the Rev. HUGH PEARSON. The origin of this work is explained in the following extract from a letter of the Rev. Claudius Buchanan, D.D. vice provost of the College of Fort William, in Bengal, to the Rev. the Vice-Chancellor of the University of Oxford, dated June 4, 1805.

"SIR.—I have the honour to propose to the University of Oxford, the following subjects of prize-composition.

"For the best work in English prose embracing the following subjects:

"I. The probable design of the Divine Providence in subjecting so large a portion of Asia to the British dominion.

"II. The duty, the means, and the consequences of translating the Scriptures into the oriental tongues, and of promoting Christian knowledge in Asia.

"III. A

"III. A Brief Historic View of the Progress of the Gospel in different nations since its first promulgation, illustrated by maps, shewing its luminous tract throughout the world; with chronological notices of its duration in particular places. The regions of Mahomedanism to be marked with *red* and those of Paganism with a *dark* colour, £500.

"The candidates to prefix such title to the work as they may think fit."

The determination of the prize was directed to be announced on the 9th day of June 1807, and a copy of the work to be presented by the University to the King.

A convocation being held on the 13th of December 1805, it was agreed to accept the proposal, and on the 4th of June 1807, the prize was adjudged to the Rev. Hugh Pearson M. A. of St. John's College.

A better view of the contents of the work can hardly be given than from the preface.

"The author of the following pages is fully aware of the difficulty of such an investigation, and of the imperfect manner in which he has conducted it. He could have wished that his work had been more worthy of the distinguished approbation with which it has been honoured. He trusts, however, that he has evinced the probable design of the Divine Providence in subjecting so large a portion of Asia to our dominion; that he has established the obligation of the British Government to promote the propagation of the Christian religion in that quarter of the world; that he has recommended the means, the adoption of which would eventually secure that object; and that he has pointed out the beneficial consequences which would probably result from its attainment.

"It may perhaps be asked why the author should, in one particular, have reversed the order in which the subjects were arranged by Dr. Buchanan, in prefixing, instead of subjoining the 'Brief Historic View of the Progress of Christianity?' In reply to such a question, it may be observed, that the view of the general propagation of the gospel from its first promulgation, ought naturally to precede the consideration of any measures for its extension yet further in any particular country; in order that the experience of past ages might direct us in the present, and that the means now proposed to be adopted might be sanctioned by former examples. It may, however, be thought, that this Historic View, though as concise as the very extensive nature of the subject would allow, detains the reader unnecessarily from the subsequent discussions, and bears an undue proportion to the rest of the work. Such an objection, the author conceives, derives its principal force from the extraordinary attention, which the question relative to the propagation of Christianity in India has lately attracted. Under other circumstances, the historic view of its progress would have appeared sufficiently interesting to have authorized the assignment of a larger share than it at present occupies.

"The author does not present the annexed chart to the public as answering his own wishes, or as fulfilling the intention of Dr. Buchanan, in requiring maps for the illustration of the progress of the Gospel. Its design is to describe the prevalence of Christianity, Mohammedism, and Paganism, in different ages throughout the world, since the Christian era; and by a reference to the historic view, every part of it may be sufficiently explained. It would have been desirable to have expressed the extent and population of the countries, in which the religions in question severally predominate. But, after much reflection, the author found, that this was an object, which could not be attained within the limits of the time appointed by Dr. Buchanan for the completion of the work.

"With respect to his sources of information, the situation of the author was, in general, unfavourable. He ought at the same time to acknowledge, that, in some parts of his dissertation, he had the advantage of the suggestions of one distinguished person, whose sentiments on every point connected with oriental policy, are entitled to the highest consideration.

"It only remains for the author, in dismissing the following sheets, to express his cordial wish, that they may in some measure be instrumental in promoting the great object, which the benevolent proposer of the present inquiry has in view; and in the accomplishment of which the author feels deeply interested, being firmly convinced that it would be eminently conducive to the glory of God, the happiness of his fellow creatures, and the prosperity of his country."

It is enough for us to remark, in addition, that sound judgment, deep reading, and profound piety, have seldom been more happily united or more successfully employed.

Mr.

"Mr. PENROSE's *Sermons at the Bampton Lecture*," before the University of Oxford, we reserve for future consideration. They throw some light both upon the history and the fall of the Jesuits.

Among the single

SERMONS,

that of DR. LAURENCE, preached before the University of Oxford April 19, 1807, is one of the most seasonable: and reflects additional credit on the author, whose sermons at the Bampton Lectures we formerly noticed. He surveys in it the singularities of those, who, in their elucidations of religious truth, have been studious of deviating from the path of vulgar observation; and, captivated by a fondness for deep research, have preferred in some instances fanciful, in others conjectural hypothesis, to plain and solid arguments. It is accompanied by an appendix of curious notes.

Another valuable Sermon has been published by the Rev. EDWARD NARES, on the Duty and Expediency of translating the Scriptures into the current languages of the East for the use and benefit of the natives. This, also, is accompanied by an Appendix.

GEOGRAPHY.

Mr. PINKERTON's "*Modern Geography*" has now been increased to *three* volumes: the last of which presents an ample account of New Spain, and of the Spanish Vice-royalties in South America, drawn from the most recent materials, and presenting considerable novelty of information.

CLASSICAL LITERATURE.

It is but rarely that we have to enumerate respectable translations from the classics. The successful few bear but a small proportion to the great number of translators.

"*The Metamorphoses of Publius Ovidius Naso, in English Blank Verse*," by MR. HOWARD, deserve commendation;—although we do not think blank-verse the best medium for Ovid's hexameters. It is singular that another Howard, *Earl of Surrey*, was the *inventor* of blank verse, and first applied it in a *translation of Virgil*. The Metamorphoses are rendered with skill, and sometimes with considerable smoothness.

Of Mr. HODGSON's "*Translation of Juvenal*," we shall use almost his own words. The attentive reader will find that he has not omitted much of Juvenal. He has retained more than Dryden, though certainly not much less than Mr. Gifford in his first edition. The extent of Mr. Hodgson's ambition has confessedly been, not to reach the height of Dryden, where Dryden has chosen to leave all below him; yet, upon the whole, to give a more faithful version of Juvenal than he and his associates have given; and, at the same time, to do it in such a manner as to offend an English ear with fewer instances of interrupted versification than those which (originally at least) occurred in the pages of Mr. Gifford. That Mr. Hodgson's translation, is, in some instances uneven, cannot be denied: but it certainly abounds in forcible passages. As a specimen we shall give the portrait of Crispus in the fourth satire accompanied by the original.

—— venit & Crispi jucunda senectus,
Cujus erant mores, qualis facundia, mite
Ingenium. Maria ac terras, populosque regenti
Quis comes utilior, si clade & peste sub illâ
Sævitiam damnare, & honestum afferre liceret
Consilium? sed quid violentius aure tyranni?
Cum quo de pluviis, aut æstibus, aut nimboso
Vere locuturi fatum pendebat amici?
Ille igitur nunquam direxit brachia contra
Torrentem, nec civis erat, qui libera posset
Verba animi proferre, & vitam impendere vero.
Sic multas hyemes, atque octogesima vidit
Solstitia. his armis, illâ quoque tutus in aulâ

"Look where in sight old Crispus next appears,
Old, but good-humoured in the vale of years;
Whose gentle life that never gave offence,
Was pictur'd in his pleasant eloquence.
Where for the man, who spreads his ample reign
O'er earth and sea, and all that they contain,
So useful a companion could we find
As modest Crispus, with his virtuous mind?
If with a voice unbiass'd, bold and free,
He might have check'd the strides of cruelty:
Behold the scourge of Rome, unaw'd by fear,
And brav'd the fierceness of a tyrant's ear;
Hurt at the threaten'd hail, the heat or cold,
And black with anger at a storm foretold.
But Crispus ne'er indulg'd so vain a dream,
Nor ever swam against th' impetuous stream;
He ne'er with patriot fires had warm'd his youth,
Nor stak'd existence on a fatal truth.

So

So, many a winter, many a summer ran
Calm and unclouded o'er the pliant man;
E'en in that court, amid despotic rage,
In flattery's armour safe to latest age."

The most important work, however, in this division of our retrospect, which has appeared, is certainly the Oxford Strabo. "*Strabonis Rerum Geographicarum Libri* xvii. *Græce et Latine, cum Variorum, præcipue Casauboni, Animadversionibus, juxta Editionem Amstelodamensem, Codicum* MSS. *collationem, Annotationes, et Tabulas Geographicas adjecit* THOMAS FALCONER, olim e Collegio Ænei Nasi, Oxon. *Subjiciuntur Chrestomathiæ Græce et Latine*, 2 tom. Oxonii. e Typographeo Clarendoniano MDCCCVII."

The text of this work, with a few corrections, appears to have been taken from the Amsterdam edition of 1707, by Janssen ab Almeloveen. From the notices of the *manuscripts* which have been consulted, six appear to have been in the library at Paris, two at Florence, one, written on paper, in the library of Eton college, one at the Escurial, and one at Moscow. At the end are *Notæ Geographicæ, Criticæ, and Etymologicæ, in Libri* xvi. *et* xvii. *Strabonis Partem Ægyptum imprimis describentem. Auctore Joanne Reinholdo Forster, L.L.D.* with indexes, both to Strabo and the Commentaries.

BIBLIOGRAPHY.

Under the head of Bibliography, we have to mention a very valuable "*Catalogue of Authors, who have written on Rio de la Plata, Paraguay, and Chaco,*" collected by Mr. DALRYMPLE. It occupies no less than twenty-two pages in quarto: and presents the titles of many works which are probably unknown to the majority even of those who are conversant with the History of South America.

In the third edition of Mr. DIBDIN'S "*Bibliographia Classica*,"—we have almost a new work, including a variety of writers, whose productions were omitted in the former editions: viz. M. A. Antonius, Apollodorus, Apuleius, Aristides, Aurelius Victor, Ausonius, Herodian, Josephus, Maximus Tyrius, Oppian, Orpheus, Photius, and Theophrastus. In the notes also, not only many valuable biographical notices will be found, but a very large body of information peculiarly useful to those who study books. The account of Greek bibles and testaments, and of lexicons, dictionaries, and grammars, has been much enlarged: although the Index Analyticus of the last edition, as well as one or two other portions of a less important nature have been omitted.

TOPOGRAPHY AND ANTIQUITIES.

In the first portion of a fourth volume of MR. NICHOLS'S "*History of Leicestershire*," we have a continuation of one of the fullest county histories in the English series. It relates principally to the hundred of *Guthlarton*, including the townships of Arnsby, Ashby Magna, Ashby Parva, Aylestone, Bitteswell, Blaby, Broughton Astley, Brunting-thorpe, the Castle View, Cat-thorpe, Claybrook, Cosby, Cottesbach, Dunton-Basset, Enderby, Foston, Frolesworth, Gilmorton, Kilby, North Kilworth, Kimcote, Knaptoft, Knighton, Leire, Lutterworth, Misterton, the Newark, Oadby, Peatling Magna, Peatling Parva, Shawell, Stanford, Stormsworth, Swinford, Whetstone, Wigston Magna, and Willoughby Waterless: followed by additions and corrections to the hundreds of Framland, Gartre, East Goscote, and West Goscote, with a farther addition to Framland hundred, and Annals and a Description of Leicester.

Among the biographical notices with which the accounts of the different parishes are enriched, we may particularly enumerate those of Dr. Wells among the rectors of Cottesbach, of Bishop Watson among the rectors of Knaptoft, of Wickliffe among the rectors of Sutterworth, of Mr. Ayscough under Great Wigston, and Dr. Pulteney among the additions and corrections in West-Goscote.

Since the publication of the volume, as our pages have already recorded, the warehouse and the chief property of its author have been consumed. The labours, not only of the press, but of the pen, have been, in fact, almost annihilated. The remaining manuscript for Leicestershire, however, has, we understand, been saved, and the completion of his favourite work forms one of the author's first intentions. We readily cheer him in his labour.

Another valuable publication will be found in the second portion of "*Magna Britannia*," by Messrs. DANIEL and SAMUEL LYSONS; containing the history of *Cambridgeshire*. It is opened, like the descriptions of the counties in the first volume, by certain preliminary details relating to the ancient inhabitants and government, the historical events, the ancient and modern division of the county, the ecclesiastical division and jurisdiction, the monasteries, colleges, and

and hospitals, market-towns, population, principal land-holders at various periods, and principal extinct families, the nobility of the county, noblemens' seats, baronets extinct and existing, principal gentry and their seats, a geographical and geological description of the county, its produce, natural history, rivers and navigable canals, roads, manufactures, antiquities, British and Roman roads and stations, ancient church architecture, ancient painted glass, rood-lofts, screens, &c. Fonts, stone-stalls and piscinæ, ancient sepulchral monuments, monastic remains, castles and sites of castles, ancient mansion-houses, crosses, camps and earth-works, and miscellaneous antiquities, followed by the *parochial topography*, alphabetically arranged.

The most interesting of the preliminary sections are those which comprise a history of our church architecture, from the eleventh century to the sixteenth; accompanied throughout by plates, the subjects of which have been principally selected from the cathedral of Ely. Much is also said in illustration of ancient sepulchral monuments; some very beautiful specimens of which are engraved: but the most interesting plate in the work is probably the design for the tower of King's college, Cambridge, from an original drawing in the British Museum.

As specimens of the parochial topography, we shall quote the descriptions of Newmarket and Great Shelford.

"Newmarket, in the hundred of Cheveley, and deanery of Fordham, (in the diocese of Norwich,) is a market-town, thirteen miles from Cambridge and sixty-one from London. It consists of two parishes, and stands partly in Cambridgeshire, and partly in Suffolk. The market is on Tuesday, the fairs are Whitsun Tuesday and November the 8th. We have not found any enrolment of the charter, but it is probable that the town, which we first find mentioned in record, in the year 1227,* took its name from a market then recently established. In the parish of All Saints, which is in Cambridgeshire, stands the king's house, first built by King James I. for the purpose of enjoying the amusement of hunting. His successor, the unfortunate Charles, was brought thither a prisoner by the army in 1647; he was removed from the house of Lady Cutts, at Childerley, on the 9th of June, having requested it as a favour from Cromwell and Fairfax: the head-quarters of the army were then at the neighbouring village of Kennet. In conducting him from Childerley to Newmarket, they took him by way of Trumpington to avoid passing through Cambridge, the town's people having testified a disposition to shew him respect; Sanderson says, that flowers were thrown before him in the highway as he passed from Childerley.* The king remained about ten days at Newmarket.†

"King Charles II. rebuilt the house at Newmarket, which had fallen to decay during the civil wars, and frequently resorted thither for the sake of the races. On the 22d of March, 1683, it being then the time of the races, the town was nearly destroyed by an accidental fire. The King and Queen, and the Duke of York, were then at Newmarket, and their being in consequence obliged to return hastily to London, some days before the time appointed for their journey, is said, by some writers, to have occasioned the defeat of the Rye-house plot.‡ The races at Newmarket,§ have, ever since, been honoured by royal patronage, and both on that account, and the excellence of the course, have maintained a celebrity much surpassing that of any other in the kingdom. His present majesty has never visited Newmarket, but the races have been frequently honoured with the presence of his Royal Highness the Prince of Wales. The races are held seven times in the year, being distinguished by the names of the Craven meeting; the first and second spring meetings; the July meeting; the first and second October meetings; and the third October, or Houghton meeting:‖ the whole of the race-course is in Cambridgeshire.

* Cart. 11. Hen. III.

* Life of King Charles I. p. 986.

† See Whitelocke's Memoirs, p. 257.

‡ See Bishop Pratt's History of the Rye-house Plot.

§ We have found no mention of these races before the reign of Charles II. but it is probable that there had been races at Newmarket at an earlier period. Sir Simon D'Ewes, in his Journal, makes incidental mention of a horse race in Cambridgeshire, in the reign of King James I. near Linton, at which town most of the company lay on the night of the race. Top. Britt. Number xv. p. 11.

‖ The Craven meeting begins on the Monday in Easter week; the first spring meeting on the Monday fortnight following; the second spring meeting a fortnight afterwards; the July meeting early in that month; the first October meeting on the Monday of that week in which the first Thursday in October falls; the remainder within the month of October.

"The

"The site of the house built by King James at Newmarket, and a house called the Hare-park lodge, are on lease to the Duke of Rutland: the present king's house is a moderate-sized brick mansion; a room is shewn in it, called King William's apartment, another called Queen Anne's. The Duke of Rutland is lord of the manor of Newmarket, by inheritance, from Charles Duke of Somerset; who gave it, with Cheveley, and some other manors in the neighbourhood, in marriage with his eldest daughter, to the Marquis of Granby. It had been before, for many generations, in the Alingtons, and their predecessors the Argentines,* who had also the patronage of a chapel in Newmarket, dedicated to St. Simon and St. Jude.

"Ancient records speak of a manor in Newmarket, which belonged to the priory of Fordham;† the manor of Botelers, which belonged to the ancient family of that name;‡ the manor of Wyke's-place, belonging to the Slades;§ and a manor which belonged to the priory of Thetford.‖

"In the parish church of All Saints, is the monument of Tregonwell Frampton, esq. a celebrated sportsman, who was keeper of the running-horses to king William, Queen Anne, King George I. and King George II. He died in 1723, at the age of eighty-six: there are two portraits of him in mezzotinto, one of which is inscribed, "The father of the turf." The benefice of All Saints is a perpetual curacy, in the gift of the bishop of Norwich: it is a separate and distinct parish, in no way connected with Wood-Ditton, as hath been erroneously supposed.

"There are two charity-schools in Newmarket, one for twenty boys, the other for twenty girls, endowed by Queen Anne with fifty pounds per annum."

"Great Shelford, in the hundred of Triplow, and deanery of Barton, lies about four miles nearly north of Cambridge. The Bury manor, in Shelford, was given to the monastery of Ely, by the parents of Leofsin, when he was professed a monk:¶ having been assigned to the bishop in the reign of Henry I. it continued to be annexed to the see, until alienated to the crown by Bishop Heton, in the year 1600. After having been, in the intermediate time, in the family of Goldwell,* it was purchased in 1614, of the executors of Christopher Rogers, for the sum of two thousand pounds, by the master and fellows of Gonville and Caius college.

"The manor of Valence, Moynes, or Grendons, now corruptly called Granhams, was anciently in the Le Moynes, of whom it was purchased in the reign of Edward II. by Agnes Valence:† it was held, by what was called Goldsmith's service, that is, the making or repairing the king's crown whenever either should be wanted, being allowed two shillings a day for wages.‡ From the Valences, this manor descended to the family of Hastings, under which it was held by the Grendons: in the reign of Henry VIII. it was purchased by Sir John Hinde, one of the justices of the common pleas, whose son, Sir Francis, sold it to the Goldwells.§ In 1632, it was the property of Valentine Cary, bishop of Exeter, whose nephew, Ernestus Cary, in the year 1646, sold it to the family of Ventris: it passed afterwards to the Duncombes, of whom it was purchased in 1714, by the master and fellows of St. John's college, in Cambridge.

"The parish church is said to have been built by Bishop Fordham, who died in 1425; the steeple was blown down by the great storm in 1703, and again in 1793; it has since been rebuilt by subscription. In this church are monuments and other memorials, for the families of Goldwell, Torrell, and Redman: of the latter family was Dr. William Redman, bishop of Norwich, who died in 1602: his widow was buried at Shelford: Mary Redman, a young lady of this family, who died in 1612, is described in her epitaph, as "a fair flower, whom too hasty death pluck'd from the face of the earth to stick in the bosom of heaven."

"The Bishop of Ely is impropriator of the great tithes, and patron of the vicarage."

We are pleased with the present method of publishing the *Magna Britannia*, in detached counties.

The "*History of Market Harborough*," by Mr. HARROD, will be found both a useful and a pleasant

* See Escheat Rolls from Edw. II. to Henry VIII.
† Escheat Roll, Edward II.
‡ Esch. Henry IV.
§ Esch. Henry VIII.
‖ Layer's Manuscripts.
¶ Bentham's Ely.

* Layer's Manuscripts.
† Ibid.
‡ Hundred Roll, 8 Edw. I.
§ Layer's Manuscripts.

work, similar to the author's former productions on the history of Stamford and Mansfield. The great bulk of the collections for it have been of course derived from Mr. Nichols's History of Leicestershire: but abundance of anecdotes and details are introduced more peculiarly local. Mr. Harrod, we believe, is a printer and bookseller of the place. A brief account is subjoined of remarkable seats and towns in the vicinity.

Among the works in this class also, we have to notice two "Topographical Dictionaries." One, "*A Topographical Dictionary of England only,*" in two volumes quarto, by Mr. NICHOLAS CARLISLE; another by Mr. CAPPER, entitled, "*A Topographical Dictionary of the United Kingdom, containing Geographical, Topographical, and Statistical accounts of every District, Object, and Place, in England, Wales, Scotland, Ireland, and the various small Islands dependant on the British Empire.*"

Mr. Carlisle's reason for not including even Wales in *his* dictionary, is given at the close of the preface. "The orthography of the names and appellations in that part of the kingdom, is so irregular that the author could not prevail on himself to throw them into alphabetical form, without having attained some knowledge of the language and of the country."

We shall transcribe from both dictionaries, as specimens, the article BEDFORD; leaving a gap in that part of Mr. Carlisle's account, which contains the names of the different parishes, their value in the king's books, patrons, resident population in 1801, money raised by the parish rates in 1803, and at what rate in the pound; because these are all given in a table, which cannot be introduced into the pages of our retrospect.

Mr. Carlisle, "Bedford, within the ancient half hundred of the same, Co. of Bedford: a corporate town, in which are the following parishes, viz.

* * * * * * * * *

"It is fifty miles north-west from London. The markets are on Tuesday and Saturday. The fairs are on the first Tuesday in Lent, April 21, July 5, August 21, October 11, and December 19. This town sends two members to parliament: the mayor, and two bailiffs, are the returning officers. The corporation, according to the charter of Charles II. consists of a mayor, recorder, deputy-recorder, town-clerk, two bailiffs, thirteen common council-men, and an uncertain number of aldermen; because, whoever has been a mayor here, is always after reputed an alderman. But these are, however, limited to twelve. The mayor and bailiffs are chosen annually out of the freemen. The sessions are holden separately for the town. The juries are summoned within its liberties, for the dispatch of the town business; and the inhabitants are very rarely summoned on any business for the county. Here is a free school. The assizes are always holden here. Here seems to have been a monastery pretty early in the Saxon times. But who was founder, to what saint it was dedicated, or when and by whom it was destroyed, I have not yet met with any account. Before the conquest also, there was a college of prebendaries in the church of St. Paul here, who were changed into regular canons by Roisa, wife of Pain Beauchamp, *temp.* Henry II. and by their son Symon de Beauchamp, removed almost a mile down the river to a place afterwards called Newenham. A priory, or hospital, in the south part of the town, built and endowed by some townsman as early as King Edward the II. reign, to the honour of St. John Baptist. It had, 26 Henry VIII. a yearly income of twenty-one pound and eight-pence, (*Dugd. Speed* 5, and still continues; consisting of a master, who is rector of the parish church of St. John adjoining, and ten poor men; the patronage is in the mayor, aldermen, bailiffs, and common council of Bedford. Here were also an hospital dedicated to St. Leonard; and a house of Franciscan friars.' *Tanner's Not. Mon.*

Mr. Capper, "Bedford, the county town of Bedfordshire, ten miles from Olney, and fifty from London; containing five parishes, seven hundred and eighty-three houses, and three thousand nine hundred and forty-eight inhabitants, being one thousand seven hundred and twelve males, and two thousand two hundred and thirty-six females, of whom two thousand two hundred and twenty-one were returned as being employed in various trades and manufactures. This town is generally supposed to have been the place where a battle was fought between Cuthwulf and the Britons, in 572; and is said to have been the burial-place of Offa, king of the Mercians. The Danish army was repulsed by the townsmen of Bedford, in 921; but in 1010 they were more successful and burnt the place. King William Rufus gave the barony of Bedford to Pain de Beauchamp, who built a strong castle adjoining

joining the town: the siege of which, in 1224, forms one of the most curious details in English history. The few vestiges which now remain, are to be seen at the back of the Swan inn. Before the conquest, here was a collegiate church dedicated to St. Paul, which was afterwards removed to a new site in the parish of Goldington, about a mile distant: the other religious buildings in Bedford and its suburbs were, Caldwell priory, founded in the reign of John; the Grey Friars, or Franciscans, in 1311; St. Leonard's Hospital, early in the fourteenth century; and the Hospital of St. John the Baptist, in 1280. The bridge over the Ouse, which connects the north and south parts of the town, is of great antiquity: close adjoining, was, in ancient times, a free chapel with an hospital dedicated to St. Thomas the martyr. The town is an ancient corporation, the earliest charter of which is dated in 1166: and is governed by a mayor, recorder, alderman, two chamberlains, and thirteen common council men. It gives title to the Duke of Bedford: and as early as 1295, sent two members to parliament. It has five parish churches, the principal of which is St. Paul's; two meeting houses; several hospitals; a house of industry; and an infirmary; with a good trade in corn by the way of Lynn. The soil of the neighbourhood is particularly productive of good wheat and barley, the first of which goes chiefly by land carriage to the markets of Hitchen and Hertford, where it is bought, ground into meal, and carried to London. Its river, sometimes, after rain, makes such an inundation of the Isle of Ely, that it is common for the people there to say 'the bailiff of Bedford is coming.' The markets are on Saturday for corn, and on Tuesday for cattle."

With every praise to Mr. Carlisle for industry and accuracy, as far as his details are carried, we cannot but declare our preference for the work of Mr. Capper, which we think not only better adapted for the traveller, but more easy for immediate reference. It is not only more compact in its form, but is accompanied by maps, and comprises what, according to Mr. Carlisle's plan, will, at a future day, extend *his* work at least to another volume. Prefixed to both publications, we find a selection of the titles of such works, as best illustrate British topography, to which the readers are referred as to more extensive sources of intelligence.

The maps, in Mr. Capper's work, which certainly form a new feature in a Topographical Dictionary, are newly drawn; and bear an exact reference to the population of the different places they describe: the first general reformation of the kind which has been made in an English atlas; places having been hitherto inserted and retained at random, without regard either to their size, improvement, or decay.

After the elaborate work of Mr. Lysons on the Environs of London, a vast portion of original information on the History of the different Churches can hardly be expected. In Mr. WOODBURN's "*Ecclesiastical Topography*;" however, a considerable quantity of new matter will be found. The first volume, which is all that has at present appeared, contains fifty views of churches, in Middlesex, Essex, Hertfordshire, Kent, and Surry; with appropriate descriptions. As specimens we shall quote the accounts of *Edgeware* and *Hadley*.

"EDGEWARE.—The church or chapel of Edgeware, about six miles from London, is situated by the road-side near the middle of the town; and is dedicated to St. Margaret. It consists of a nave and chancel, rebuilt with brick about 1764; adjoining is the old square tower*. It has no monument of particular note. Over the gallery are the arms of William Lee Antonie, esq. at whose charge it was built. Browne Willis, in the additions to his Mitred Abbies†, has preserved from the Augmentation Records a certificate of the goods, plate, &c. of Edgeware church at the time of the dissolution of religious houses; but as it contains nothing more than was usually found in parish churches, it is here omitted.

"The patronage of the church or chapel has been always annexed to the manor of Edgeware Boys; to the owner of which, the rectorial tithes are impropriated‡.

"This manor called Edgeware Boys, or Eggesware‖, formerly belonging to the priory of St. John of Jerusalem, till by some grant or exchange it came to the dean and chapter of Windsor, who in 1483 granted it to the king by the name

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* Compare Lysons's Environs of London, II. 246.

† Vol. II. p. 18.

‡ Lysons, II 246.

‖ MS. Cotton in Brit. Mus. NERO. E. VI. Chartulary of the Priory of St. John of Jerusalem.

of

of the manor of Edgeware*; with whom it continued till it was alienated from the crown by Henry VIII. On the 19th of March, 1380, (3 Ric. 2.) this manor was leased, with the advowson of the church or chapel, to William, John, and Richard Sharp, for ten years; under the strict conditions, of providing a chaplain to celebrate continually, and keeping the chancel in due repair†. And the same injunctions were repeated in 1506, when the manor and advowson were leased to George Dalison, esq.‡

"From the time of Henry VIII. the patronage of the living has descended with the manor, as may be seen in Mr. Lysons' Environs of London‖.

"In 1379, Sayer de Stichenach, capellan here, bequeathed his body to be buried in the church with 6s. 8d. to the light of its patron saint, St. Margaret; and '*unam vaccam*' to the fabric§.

"Among the reprises of the manor of Edgeware Boys in 1398, the following which concern the church are enumerated.

"Resolve. Item capellans, una domus competen cum gardins et all'ag'. ac cum xxxiij^{s} iiij^{d} Itm. in die Pasche in pano benede's vj^{d} Item in deibz rogat apud Boys in pane c'vis' laste et caseo iij^{s} iiij^{d} Item in pane vino et cera p. annu' pro missis celebrand. iij^{s} iiij^{d} ¶.

"The benefice is a donative or curacy, endowed from time immemorial with the tithes of hay, and all vicarial profits; and was augmented by Mr. John Jones with the rent of three houses in Hozier-lane**. The commissioners appointed by Cromwell, 1650, advised it to be consolidated with Little Stanmore††; but the union never took effect: and, in 1657, the sum of thirty pounds was voted as an augmentation to the curacy‡‡. It is charged with 13s. 4d. procurations to the archdeacon, and 3s. 5d. synodals, but with no first fruits or tenths to the king, nor with any procuration to the bishop*. In ecclesiastical matters it is subject to the Archdeacon of London, excepting as to wills and administrations which belong to his commissary. And to whomsoever it is given, the care is committed by the bishop to his chancellor. The present patron is William Lee Antonie, esq. lord of the manor of Edgeware Boys. Newcourt has preserved a list of the curates from 1561 to 1700, chiefly from visitations.

"Those during the last century are given here,—

"Samuel Smith, M.A. buried in the church, 1713.

"Francis Coventry, died 1759.

"William Totton, M.A. buried in the church, 1787.

"1787. Thomas Martin."

"HADLEY.—A hermitage at Hadley, was given to the Monks of Walden by their founder, Geffray de Mandeville†, which seems to have had a chapel; and was confirmed by Henry the Third, in the thirty-third year of his reign‡. The earliest mention Mr. Lysons found of Hadley, as a parish, was in 1327‖, when the church was rated at four marks. The manuscript, however, which he quotes§, is little more than a transcript of Pope Nicholas's Taxation, 1291, so often referred to in these pages, and where the church is mentioned as appropriated to the abbey of Walden¶. Other documents, however, have assisted in tracing its antiquity somewhat higher. In the British Museum is still preserved a very beautiful chartulary of the abbey**, one portion of which is appropriated to instruments wherein the churches in the Monks' possession are confirmed to them. Among these is a charter from Roger, Bishop of London, about 1235††, wherein the *Church of Hadley* is expressly enumerated among those bestowed on the

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* Cl. 22. Ed IV. m. 5. d. Lysons II. 244.

† MS. Cotton. NERO. E. VI. f. 806.

‡ MS. Cotton. Claud. E. VI. ff. 44. 85 b. where it is called the church, and not as in the former MS. the church, *or chapel*, of Edgeware.

‖ Vol. II. p. 244.

§ A cow was by no means an unfrequent gift, either for the reparation of a church, or the maintenance of lights before the image of a saint. As at Braintree, in Essex, where no less than eight instances of the kind occur. See Tindal's specimen of an History of Essex, p. 65.

¶ MS. Cotton. NERO. E. VI. f. 81.

** Lysons II. 247.

†† MS. Parliamentary Surveys, in Lambeth Library, Lysons II. 247, 248. ‡‡ Ibid.

* Newc. Rep. I. 598.

† Mon. Ang. I 459.

‡ Harl MS. 3739, f. 12. b.

‖ Environs of London, II. 522, note 25.

§ Harl. MS. 60, in Brit. Mus.

¶ "*Eccl'ia de Hadle app'ata Abbé de Waldeu, iiij. m'rc.*" MS. penes rem. Regis, f. 26. b.

** Harl. MS. 3739, written under the direction of Abbot Pentelowe, 1387. Of the larger folio size, on vellum.

†† Roger Niger was consecrated Bishop of London, June 10, 1229, and died 1241. See Le Neve's Fasti Ecclesiæ Anglicanæ, p. 177.

Monks

Monks by their founder*. Though in another charter of inspection, nearly coeval, by Galfrid de Lucy, dean†, and the chapter of St. Paul's, the list closes with 'Mymes cum *capella* de Hadlee‡.' In short, though mentioned in Pope Nicholas's Taxation, and still acknowledged, as a church, it seems ever to have been a donative, the duty of which was probably supplied by a chaplain from the monastery. Till the act passed for the enclosure of Enfield Chace, it was considered as a rectory and donative, when it was placed under the bishop's jurisdiction‖, from which it had before been exempt. The patronage of the rectory, till 1786, when it was purchased by William Baker, esq§. has been since the dissolution of religious houses, constantly annexed to the manor, whose possessors may be found in Mr. Lysons' Environs of London¶.

"The structure, dedicated to St. Mary, is a handsome building; it consists of a nave separated from the aisles by low pointed arches, resting on clustered pillars, with a chancel and transepts, and at the west end a handsome square tower of flint and stone, coped and coined with free stone. In the spandrils of the west door are quatrefoils and over it

"Anno Dni
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with a rose and wing at the sides; perhaps meant as the cognizance of the Abbot of Walden at that time, John Sabysworth, or Sabrisfort**. The same emblems are carved alternately under the upper windows of the nave of Enfield Church, which also belonged to Walden Abbey††. Mr. Gough mentions this date as the earliest instance of Arabic numerals he had ever met with on a building‡‡. At the top of the tower is a fire-pan or beacon, which, when commotions in the state were more frequent than at present, must have been, from the elevated site of the church, of considerable use. It was blown down by the high wind, on January 1st, 1779, when it was repaired and replaced. In the window of the north transept are some remains of painted glass, among which is the rebus of the Gooderes, representing a partridge with an ear of wheat in its bill, and on a scroll annexed '*Gooder*.' A similar device occurs on a pillar of the opposite transept, which seems to point the Gooderes out as benefactors to the building of the church.

"In Weever's time*, the following inscription was to be found here—'*Of your . . . . pray . . . . sowl of John Goodyere, esquyre and Jone his wyff which . . . died . . . . . 1504 . . whos sowls . . . .*' but, with many hundred others which Weever preserved, has long since perished. The only monument of great age that still remains is on a wall beneath the stairs of the gallery, where is a brass plate for Philip, son of Walter Green; and, in the nave, is an inscription for John Burrows, L.L.D. late perpetual curate, 1786. The font, like the west door-way, is ornamented with quatrefoils. The church of Hadley is supposed, by the editor of Camden, to have been the chapel erected by Edward the Fourth to pray for the souls of those who were slain on Gladsmore Heath, in 1471†. But the date does not seem to verify the conjecture, as Edward had been dead eleven years.

"As the curates of Hadley were never instituted, no list of them can be obtained from the London Registry. The present curate, or rather, since the act for enclosing Enfield Chace, the rector, is the Rev. Charles Jeffries Cottrell, who succeeded Dr. Burrows in 1786, on the presentation of William Baker, esq."

Mr. Charles Wild has published, "*Twelve Perspective Views of the Exterior and Interior Parts of the Metropolitical Church of Canterbury; accompanied by Two Ichnographic Plates, and an Historical Account.*" Of the plates, which are all elegant, we prefer the south-west view of the cathedral, the Martyrdom, the western part of the south aisle, and the Trinity Chapel. In the letter-press, Mr. Wild acknowledges to have received some assistance from Mr. Dallaway.

Nor must we omit to notice a beautiful little work entitled, "*The Antiquarian*

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* MS. Harl. 7393. f. 243.

† He was Dean of St. Paul's, from 1231 to 1241.

‡ Harl. MS. ut supra.

‖ Lysons's Environs of London, II. 523.

§ See Gent Mag 1786. ¶ Vol II. p. 518.

** Willis's Mitred Abbies II. 83.

†† Pegge's Sylloge of Church Inscriptions, p. 83. in the Bibl. Top. Brit. About the close of the fifteenth century, every sumptuous habitation was crowded with cognizances, repeated upon every ornamental member of architecture, and particularly in the spandrils of arches. That these emblems had no reference to the arms of Walden Abbey is evident; they were Az. *on a bend* Gu. *cottised* Or; *between two mullets of the last three escallop shells* Ar.

‡‡ Sepulchral Monuments of Great Britain, vol. II. p. 265.

* Fun. Mon. p. 553.

† Camden's Britannia, edit. 1789, vol. ii. p. 31. and Pegge's Sylloge of Church Inscriptions, p. 83.

and

and Typographical Cabinet, containing a Series of Elegant Views of the most Interesting Objects of Curiosity in Great Britain, accompanied with Letter-Press Descriptions;" of which two volumes have already been completed. The proprietors of this elegant publication are Messrs. Storer and Greig, who, in the course of one hundred plates, have so continued to do their best, that they have even surpassed the expectation which their earlier numbers excited.

JURISPRUDENCE.

Mr. HIGHMORE'S "*Treatise on the Law of Idiocy and Lunacy*," may be recommended with confidence to the professional student as a work of real utility. Subjoined to it is an appendix, containing the Practice of the Court of Chancery on this subject, and some useful practical forms.

Another interesting performance will be found in Mr. ANNESLEY'S "*Compendium of the Law of Marine Insurances, Bottomry, Insurance of Lives, and of Insurance against Fire; in which the Mode of calculating Averages is defined, and illustrated by Examples.*" In a memoir prefixed, the progress of navigation and commerce is traced from the earliest to the present times.

Among the minor pamphlets which have been published in this class, we place "*The Constable's Assistant*;" being a Compendium of the Duties and Powers of Constables and other Peace Officers; chiefly as they relate to the apprehending of offenders, and laying information before magistrates.

But the most curious work which has appeared, is one which has been only printed, we believe, for the author's friends; entitled "*An Essay on the Use of the French Language in our Ancient Laws and Acts of State*," by ALEXANDER LUDERS, esq. In which the old French upon our statute-rolls is considered not as Norman, but Angevin.

BIOGRAPHY.

A "*Life of Fielding*, (says Mr. WATSON), has now, for the first time, been written; no biographer of him having yet appeared, if we except Mr. Murphy, whose Essay on his Life and Genius was composed for an edition of his works, published in 1762; and, as he himself says, was never intended as a performance in which the strict rules of biography were to be observed.

Mr. Watson, though he has been obliged to draw some of the leading facts relating to the life of Fielding from Mr. Murphy's essay, has endeavoured to place them in their natural order; and where he could not reconcile contradictory circumstances, has ventured to state his doubts and his opinions. Many of the incidents of Fielding's life, and the facts necessary to the development of his character and opinions, are taken from his own works, particularly the preface to the Journal of a Voyage to Lisbon. The particulars relating to his dramatic writings have, with some trifling exceptions, been collected from the Biographia Dramatica. The account which is given of his political works, and the numerous controversies in which he was involved, has been taken from his own works, and from the periodical publications of his time, particularly the Gentleman's Magazine. The opinions which are advanced on these works have been formed from a careful perusal of the works themselves.

On this occasion, considerable attention has been paid both to the occurrences of the Life of Fielding, and to his works. The author, by censuring where he thought censure was due, has endeavoured to exhibit a just character of the man; and by bringing into full view the different branches of writing in which he distinguished himself, has shewn the rank in which he ought to be classed as a dramatic and political writer, as well as a writer of novels. Imperfectly, says Mr. Watson, as this may appear to be executed, it is hoped that much of the imperfection will be ascribed to the difficulty, at this period of time, of obtaining the necessary information, rather than to want of diligence or attention.

Mr. FELL having had no personal acquaintance with Fox, has collected "*The Public Life*" of that distinguished statesman principally from ephemeral publications. It is sufficient, perhaps, to say, that without any great share of elegance, he has written with a scrupulous regard to veracity.

In Dr. BEATTIE'S "*Narrative of the Death of Lord Nelson*," we have a small interesting volume, well calculated by its authenticity to gratify the wishes of those who would form an accurate idea of the hero's character.

We have also to notice the publication of the seventh volume of the "*General Biography.*"

VOYAGES AND TRAVELS.

A valuable work in this class will be found in the "*Voyage to Demarary, containing a statistical Account of the Settlements there, and of those on the Essequebo, the Berbice, and other contiguous Ri-*

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vers of Guyana;" by HENRY BOLINGBROKE, esq. of Norwich. "Emolument (observes the author) is not the inducement for attempting this statistical account, but a wish of displaying the importance of the settlements now possessed by the British along the northern coast of South America. They are undervalued; and were abandoned at the peace of Amiens with a levity which lowered the character of our statesmen for information. If this endeavour to make the district more known should succeed, the author's end is reached. It will be a sufficient gratification for him to have had it in his power to disclose a new field, where British industry and perseverance are likely to reap an early reward, and to be able to found an immeasurable empire."

"*The Oriental Voyager*, containing *descriptive Sketches, and cursory Remarks, on a Voyage to India and China, in his Majesty's Ship Caroline, performed in the Years* 1803-4-5-6; *interspersed with Extracts from the best modern Voyages and Travels. The whole intended to exhibit a topographical and picturesque Sketch of all the principal Places, which are annually or occasionally visited by our East India and China Fleets.*" Mr. Johnson leads his reader a round of more than forty thousand miles; and though he is aware that many of his descriptions, in his voyage to India and China, have been anticipated by other writers, he wishes it to be remembered that their accounts are scattered through various expensive works, were written a number of years ago, and are surrounded by a great variety of matter, which cannot be either instructing or interesting to a cursory visitor of the East. Prefixed is a chart, exhibiting the tracks of his Majesty's frigates Caroline, outward bound to India, and the Medusa, on her voyage home.

As a general specimen of the work, we shall quote the remarks upon the Caribbee islands.

"The Caribbee islands, especially the more northern, are as much overvalued in Great Britain as the Continent is undervalued. They have ceased to be in use: they have performed their appointed task in the civilization of the world. Without first undertaking the cultivation of sugar in small islands, whence the African labourers could not run away, there would have been no possibility of rearing and training a creole peasantry, adapted for the coasts of the West Indian Archipelago. The blacks, whom it was attempted to inure on the Continent to agricultural toil, deserted incessantly, as they do in the neighbourhood of the Cape, and formed their kraals, or gipsey villages, of bush negroes, who were always ready to harbour discontented slaves, and to conspire with them for plundering and burning the plantations, and murdering the persons of the whites. This creole peasantry is at length reared. Innumerable negroes are now grown up in the West Indies, who have never known the satisfaction of sloth and independence, and who have no idea of any other possible manner of subsistence, than that of working regularly for the planter who issues their allowances. These home-born negroes, when transplanted to the Continent, do not desert into the wilderness; they prefer the regular task of moderate toil, and the certain and comfortable maintenance it insures, to the privations and hazards of the savage state. But the sooner this creole peasantry is transferred from the Caribbee islands to the continent of Guyana, the better. For the same number of labourers can produce every commodity of the Caribbee islands, more cheaply and abundantly, and with less exertion, on the main land. While uncleared, the islands are rapidly depopulated by contagious disorders; and when cleared, become barren by drought, so that there is always a superfluous expence to incur for the waste of labourers, or for the deficiency of crops. These islands, therefore, should in preference be ceded to France and Holland, if any thing must be restored; or, by the artificial discouragement of their agriculture, be induced to transfer to Guyana the mass of their population and capital."

With Mr. HALL's "*Travels in Scotland, by an unusual Route,*" we confess ourselves to have been rather disappointed, although the characters and anecdotes in many parts are highly interesting. One of the most valuable portions is that which relates to the state of society in the Shetland and Orkney islands.

Connected with the same department are "*The Adventures of* ROBERT DRURY, *during Fifteen Years Captivity in the Island of Madagascar; containing a Description of that Island, an Account of its Produce, Manufactures, and Commerce, with an Account of the Manners, and Customs, Wars, Religion, and civil Policy of the Inhabitants; to which is added, a Vocabulary of the Madagascar Language,*

Language, written by himself, and now carefully revised and corrected from the original Copy." This work was first printed in 1748, and contains a great variety not only of information, but of lively anecdote. Drury appears to have undergone distresses of no ordinary kind. He was wrecked at Madagascar, and afterwards fell into the power of a native king, whom he served as a slave for many years.

In this class also we shall place "*A general, historical, and topographical Description of Mount Caucasus, with a Catalogue of Plants indigenous to the Country*, translated by Mr. CHARLES WILKINSON, from the works of *Dr. Reineggs* and *Marshall Bieberstein*;" in two volumes octavo; observing that the mountainous district, which lies between the Euxine and the Caspian seas, has not often engaged the attention of travellers.

AGRICULTURE.

The "*General View of the Agriculture of the County of Sussex*," drawn up for the Board of Agriculture and Internal Improvement, by the Rev. ARTHUR YOUNG, is the last Report which has been published. It is ornamented with twenty-one plates, among which are the Nideot, an engine to clear land of weeds; a plan of the Navigation of the River Rother; Lord Sheffield's Farm-yard, &c. &c.

Another useful treatise will be found in "*The Experimental Farmer*," by Mr. TIBBS, a work which contains rules deserving attention from farmers of every description.

Mr. REYNOLDSON's work, entitled, "*Practical and Philosophical Principles of making Malt, in which the Efficacy of the sprinkling System is contrasted with the Hertfordshire Method*," treats its subject with too much philosophical solemnity, although it affords many useful and interesting statements.

NATURAL HISTORY, MINERALOGY, &c.

Mr. RENNIE'S "*Essays on the Natural History and Origin of Peat Moss; the peculiar Qualities of that Substance; the Means of improving it as a Soil; the Methods of converting it into a Manure; and the other economical Purposes to which it may be made subservient*;" would be valuable, if it were only for the facts which they afford. At present we have merely the two first essays of the series; containing, first, Mr. Rennie's "Observations on those *ligneous* Plants which lay the foundation, and furnish the materials of Moss:" secondly, "On those *aquatic* Plants which promote its formation and renovation.

The subjects reserved for the third, fourth, and fifth Essays, are, first, the Changes and Combinations which vegetable Matter undergoes when converted into Moss: secondly, on the simple and compound Substances which may be expected, and are really found in it: thirdly, on the distinguishing Qualities of Peat Moss, and the Causes of them.

The following are the general conclusions which Mr. Rennie makes in the tenth section of the second Essay in the present volume:—1. That Moss is certainly of vegetable origin. 2. That all Moss is either composed of ligneous or aquatic plants; and that these furnish abundant materials for the purpose. 3. That many regions now covered deep with Moss, were at one period arable lands, at another forests, at a third lakes. 4. That Moss in favourable circumstances is renovated with rapidity: and that its origin does not lead us back to a very remote æra. In a future Retrospect we shall be glad to continue our report on enquiries which seem to be so ably conducted.

"*An Introduction to the Study of Cryptogamous Plants, in Letters*," translated from the German of Dr. KURT SPRENGEL, is the title of another work which has appeared, with strong claims to commendation. It is written in a plain familiar style; and is accompanied by ten plates. In the first letter the general characteristics of cryptogamous vegetables are considered; while the second treats of the geographical extent and places of growth of Ferns. The economy of the roots and stalks of Ferns, the structure and economy of the leaves, the impregnation, and generation of their seeds, the general arrangement and different genera of Ferns, form the subjects of succeeding chapters to the thirteenth; which, with the fourteenth, are taken up with the Pteroides. From the fifteenth to the twenty-second chapter the Mosses are considered; while the remaining chapters, to the end, concern the Lichens. References to all the best delineations of the different species are regularly given.

Dr. JAMESON'S "*Elements of Geognosy*," being vol. iii, and Part ii, of the System of Mineralogy, is another work in this department "intitled to our notice. "This volume," says Dr. Jameson, "of the System of Mineralogy, is to be viewed as a sketch of the science of Geognosy, in its present state. It contains

tains a statement of the best-ascertained facts respecting the aspect of the surface, and the structure of the crust of the earth, and a few inferences which appear to be legitimate, with regard to their mode of formation. It is intended also as the text-book for my lectures on "Geognosy." The following are the subjects of the different chapters. Chap. 1. "Description of the surface of the earth." Chap. 2. "Effects of water on the surface of the earth." Chap. 3. "Internal structure of the earth." Chap. 4. "General account of the different formations, in regard to their succession and stratification, and this illustrated by a short description of the Hartz and the Saxon Erzgebirge." Chap. 5. "Theory of the diminution of the waters of the globe." Description of overlying formations. An investigation of the contents of the original waters of the globe, during the different periods of the earth's formation. "The division of rocks into five classes." Chap. 6. "Primitive rocks." Chap. 7. "Transition rocks." Chap. 8. "Floetz rocks." Chap. 9. "Alluvial rocks." Chap. 10. "Volcanic rocks." Chap. 11. "Mineral Repositories." Chap. 12. "Relative age of metals." These are succeeded by tables, of the relative antiquity and geognostic relations of simple minerals, of the heights of mountains, hills, and lakes, and of volcanoes.

MEDICINE, SURGERY, &c.

In Mr. ROYSTON'S "*Observations on the Rise and Progress of the Medical Art in the British Empire*," we have the prodromus of a "Bibliographia Medicinæ Britannicæ," in which it is his intention to unite the precision of a *catalogue raisonnée*, the convenience of a concordance of facts and opinions, an historical sketch of the progress of the medical art in the British empire, and biographical recollections of writers who have become conspicuous by their theories, the controversies in which they have been engaged, by their having ameliorated the practice, or by their discoveries extended the boundaries of medical science. The following are the classes into which Mr. Royston proposes to divide his Bibliographia. 1. Anatomy and Physiology. 2. Materia Medica. 3. Theory and Practice of Physic. 4. Nosology. 5. Surgery. 6. Obstetrics, with Diseases of Women and Children. 7. Mineral Waters. 8. Glossuries and Dictionaries. 9. Medical Jurisprudence. 10. Histories of Medicine, Medical Biography, Charters and Disputes respecting Privileges, Patent Medicines, and Empiricism, &c. 11. Veterinaria. 12. Experimental Philosophy. 13. Miscellanea. The spirit with which Mr. Royston seems to enter on his undertaking demands our highest praise.

Of Mr. BELL'S "*System of Operative Surgery, founded on the Basis of Anatomy*," the first volume only has at present appeared. Mr. Bell states, that his intention "is to present to the student, and to the surgeon, such clear, short, and strong views of the objects of our operation; of the manner of operating, and of the difficulties which may unexpectedly present themselves; as an experienced surgeon would wish to impress on the mind of one in whom he is much interested: such a view, in short, of operative surgery, as, without putting aside the information gained in general study, may guard against the distraction of difficulties and doubts, when the knife is actually in the hand." The design is certainly, in some respects, different from that of any publication which has hitherto been given to the world. The more important parts of the first volume, are those which relate to Mr. Lynn's practice in the operation for popliteal aneurism, to stricture in the Urethra, to Hernia, and to Lithotomy.

Dr. REECE, in his "*Practical Observations on the Radix Rhataniæ, or Rhatany Root, a Production of Peru*," has called the attention of the medical profession to a plant, the qualities of which appear to have been well known abroad. He describes its powers as a tonic or stomachic medicine, the various forms in which it may be employed, and a few testimonies in its favour as superior to the Peruvian bark in all cases that require the use of a strengthening medicine. The Portuguese merchants are stated to have been long in the habit of purchasing it to improve the colour, astringency, and richness of their port wines.

Dr. MOSELEY'S Essays, "*On Hydrophobia, its Prevention and Cure; with a Description of the different Stages of Canine Madness;*" are highly creditable to their author. They appear to have been originally published in the Morning Herald.

That there is some truth in Dr. BOSTOCK'S "*Remarks on the Reform of the Pharmaceutical Nomenclature; and particularly on that adopted by the Edinburgh College;*"

College;" we can readily admit, although his own criticisms may not every where be correct.

POETRY.

The poem of greatest importance which has appeared during the last half year is undoubtedly to be found in Mr. Scott's "*Marmion, a Tale of Flodden-Field,*" which in style, scenery, and the delineation of antient manners, bears a strong affinity to the "Lay of the last Minstrel." The story turns upon the private adventures of a fictitious character; but is called a Tale of Flodden-field, because the hero's fate is connected with that memorable defeat, and the causes which led to it. The poem opens about the commencement of August, and concludes with the defeat of Flodden, September 4, 1513. It is divided into six cantos; to each of which is prefixed an introduction in the form of an epistle, addressed to the following persons, W. S. Rose, esq. the Rev. John Marriot, William Erskine, esq. James Skene, esq. George Ellis, esq. and Richard Heber, esq. Each canto has a separate title. The first is called, *the Castle*, from its opening with Lord Marmion's arrival at Norham, on the southern bank of the Tweed, as Henry the VIIIth's ambassador: whence we shall transcribe as a specimen, the passage in which De Wilton, Lord Marmion's enemy, was introduced to him in the disguised character of a pilgrim-guide.

"Whereas the Palmer came in hall,
Nor lord, nor knight was there more tall,
Or had a statelier step withal,
Or looked more high and keen;
For no saluting did he wait,
But strode across the hall of state,
And fronted Marmion where he sate,
As he his peer had been.

But his gaunt frame was worn with toil;
His cheek was sunk, alas the while!
And when he struggled at a smile,
His eye look'd haggard wild.
Poor wretch! the mother that him bare,
If she had been in presence there,
In his wan face, and sun-burn'd hair,
She had not known her child.

Danger, long travel, want, or woe,
Soon change the form that best we know,
For deadly fear can time outgo,
And blanch at once the hair.
Hard toil can roughen form and face,
And want can quench the eye's bright grace,
Nor does old age a wrinkle trace,
More deeply than despair.
Happy whom none of these befall,
But this poor Palmer knew them all.

The second Canto is entitled, *The Convent;* from the close of which, after Constance de Beverley, whom Marmion had seduced, is left by a solemn conclave to be immured, we shall make another extract.

"An hundred winding steps convey
That conclave to the upper day;
But, ere they breath'd the fresher air,
They heard the shriekings of despair,
And many a stifled groan.
With speed their upward way they take,
(Such speed as age and fear can make,)
And cross'd themselves for terror's sake,)
As hurrying, tottering on.

Even in the vesper's heavenly tone,
They seem'd to hear a dying groan,
And bade the passing knell to toll
For welfare of a parting soul.
Slow o'er the midnight wave it swung,
Northumbrian rocks in answer rung;
To Warkworth cell the echoes roll'd,
His beads the wakeful hermit told;
The Bamborough peasant raised his head,
But slept ere half a prayer he said;
So far was heard the mighty knell,
The stag sprung up on Cheviot Fell,
Spread his broad nostril to the wind,
Listed before, aside, behind;
Then couched him down beside the hind,
And quaked among the mountain fern,
To hear that sound so dull and stern.

In the third Canto, entitled, *The Hostel, or Inn*, Marmion, stirred by an idle tale of his host's, undertakes a midnight adventure.

"In other pace than forth he yode,
Return'd Lord Marmion,
Down hastily he sprung from selle,
And, in his haste, well nigh he fell;
To the 'squire's hand the rein he threw,
And spoke no word as he withdrew;
But yet the moonlight did betray,
The falcon crest was soil'd with clay;
And plainly might Fitz-Eustace see,
By stains upon the charger's knee,
And his left side, that on the moor
He had not kept his footing sure."

The fourth Canto is entitled *The Camp.* In the fifth Canto, named *The Court*, Marmion having been met by Sir David Lindsay, Lion King at Arms, is conducted, through the Scottish camp, where he marks the different races of men of whom it was compo-ed, to the court of James the V. The description of the Scottish monarch, is perhaps the most interesting part of this canto.

"The monarch's form was middle size;
For feat of strength, or exercise,
Shaped in proportion fair;

And hazle was his eagle eye,
And auburn of the darkest dye
His short curl'd beard and hair.
Light was his footstep in the dance,
And firm his stirrup in the lists;
And, oh! he had that merry glance,
That seldom lady's heart resists.
Lightly from fair to fair he flew,
And lov'd to plead, lament, and sue;
Suit lightly won, and short-lived pain!
For monarchs seldom sigh in vain.

In the sixth canto we have *The Battle.* The previous scene between Clare and De Wilton, in which the latter relates his history, is truly interesting: but the finest strain of poetry is to be found in the description of the conflict, and the arrangement of the hostile armies.

"Blount and Fitz Eustace rested still
With lady Clare upon the hill;
On which, (for far the day was spent,)
The western sun-beams now were bent.
The cry they heard, its meaning knew,
Could plain their distant comrades view:
Sadly to Blount did Eustace say,
'Unworthy office here to stay!
No hope of gilded spurs to-day.
But, see! look up—on Flodden bent,
The Scottish foe has fired his tent.'
And sudden as he spoke,
From the sharp ridges of the hill,
All downward to the banks of Till,
Was wreathed in sable smoke;
Volumed and vast, and rolling far,
The cloud enveloped Scotland's war,
As down the hill they broke;
Nor martial shout, nor minstrel tone,
Announced their march; their tread alone,
At times one warning trumpet blown,
At times a stifled hum,
Told England, from his mountain throne
King James did rushing come.
Scarce could they hear, or see their foes,
Until at weapon-point they close.
They close, in clouds of smoke and dust,
With sword-sway, and with lance's thrust;
And such a yell was there,
Of sudden and portentous birth,
As if men fought upon the earth,
And fiends in upper air.

One fault is however to be found with the story. The hero is by no means one who excites regard in the reader. From the opening of the first canto, to the conclusion of the last, nothing appears to interest us in his fate. James might have imprisoned him, or Douglas hanged him at Tantallon; and we should have proceeded to the end of the tale with as little pity, as when he dies upon the field of Flodden.

The notes, which occupy nearly a fourth of the volume, are not merely explanatory, but replete with curious information, highly illustrative of the manners of the sixteenth century; containing, besides, two or three specimens of ancient Border-poetry. They show, also, that many incidents which in the poem might be esteemed but fanciful creations, had examples in real history. Two or three of the closing notes, afford the true particulars of Flodden-fight.

Of the epistles, the best and most poetical, is that to Mr. Heber.

The editor of "*The Cabinet of Poetry,*" in six volumes octavo, justly complains that the poets at large, like the statutes at large, are proverbial for the useless lumber which they contain, and have long been a heavy tax, not only upon the purse, but on the patience of the public. The present work is compiled on the principle of rejecting all the worthless and uninteresting parts of their compositions, and retaining only the best and most exquisite pieces. It is in regard to the mass of English poetry, strictly A CABINET OF GEMS; and though it may not include every poem which, according to various opinions, might properly appear in such a selection, no articles will be found in it which do not possess unquestionable beauty, and afford adequate specimens of the peculiar genius and manner of their respective authors. Prefixed to the whole, is an essay on poetry; and to the works of each author, a concise biographical sketch: the latter, containing dates of facts and short criticisms. The last volume affords, among others, selections from the poetry of Warton, Cotton, Blacklock, Mason, Burns, and Beattie. The portrait of some eminent poet, from the graver of Miss Watson, is prefixed to each volume.

Mr. STEWART'S poem on "*The Resurrection,*" abounds in specimens of elegant composition, in a strain of pure and unaffected piety.

Among poems of the satirical kind, we have not seen one of greater point or brilliancy, for a considerable time, than the "*Heroic Epistle to Mr. Winsor, the Patentee of the Hydro-Carbonic Gas Lights.*" From the exordium we shall transcribe the wish which the poet expresses for the extension of light to the mind.

O! could thy gas with equal power convey,
To the minds eye an intellectual ray,
With flame ætherial decompos'd from coal,
Illume and HYDRO-CARBONATE the soul;

Our

Our streets, so long with walking idiots curst,
Where "Dunce the second elbows Dunce the first,"
Might see parade their crowded path along,
A novel species—an enlightened throng;
E'en Bond-street loungers bright ideas gain,
And what is now a blank—become a brain:
Thy walk, Pall-Mall! might every evening boast,
A head illum'd for each illumin'd post,
Might count a sçavant tenant to each house,
And London rival Laputa in NOYΣ.

In a digression, the author slightly glances at the Royal Institution; and concludes with the supposed conversion of Mr. Winsor, after death, into a PATENT PLANET.

Of instructive poetry for children, one of the best specimens is perhaps afforded in Mrs. ROWSE's "*Outlines of English History.*" We transcribe the opening as a specimen:

"Britain, in ancient times was found,
A rude, but fertile spot of ground,
And early writers all describe
Its settlers as a Celtic tribe,
Who left the northern Gallic shore,
Th' inviting Island to explore;
Some, dwelling near the ocean's side,
By tillage, nature's wants supply'd,
While others, inland, lov'd the chase,
A hardy and a warlike race,
Whose painted skins, and shaggy dress,
Well did their savage state express;
Their cottages were thatch'd with straw,
And many leaders gave them law;
But when uncommon danger press'd,
They chose a chief to rule the rest.
Both horse and foot compos'd their force,
And by the chariot's warlike course,
With scythes the axle-tree around,
Thousands were slain upon the ground.
We see, in Britain's public care,
Religion held the largest share;
The Druids often made the law,
And kept the people much in awe;
Simple their lives, their manners grave,
Within a hollow tree or cave,
They pass'd their days, and mostly fed
On acorns and the berry red.
Sad were their rites, for mortals flam'd
In idols to the god they nam'd;
O! praise your God, ye British youth,
O! bless him for the light of truth!

Another little volume, in imitation of Dr. Watts's "Specimens of Moral Songs," will be found in Mrs. RICHARDSON's "*Poems for the Instruction of Youth.*" In an address "to the maturer reader," Mrs. Richardson deprecates the severity of criticism. We transcribe the little poem to the memory of Dr. Watts.

"Benign instructor of unthinking youth,
Humbly to thee I consecrate the lay,
Desirous to impress each sacred truth:
Happy, if useful, in this first essay.
Should thy kind spirit hold discourse below,
And favouring view resum'd thy moral plan,
Would that a quickening force it might bestow,
Aiding the work thy hallow'd muse began!

And that (allied by birth) a kindred fire
Sublime might elevate this feeble song;
Yet not ambitiously would I aspire
To win such praises as to thee belong.

Enough for me, the PROPHET'S fate revers'd,
With but a *portion* of thy SPIRIT bless'd,
That when these humble stanzas are rehears'd,
There should appear aught of thy mind express'd.

May thy inspiring genius lead me on,
Blending amusement with instruction plain;
That, though fair virtue's tuneful bard be gone,
This simple verse may not be read in vain."

S. R.

DRAMA.

"*The Fall of Portugal, or the Royal Exiles.*" *A Tragedy, in Five Acts.*—The poetry of this drama is elegant and classical, and bears evident marks of a masterly hand.

The "*Dramatis Personæ*," consist chiefly of the first personages in the government of Portugal. The grand point on which the plot is founded, consists in the attempts made by Junot, the general of the French troops, and his agents, to induce the Prince Regent and his ministers to remain in Lisbon, and trust the specious promises of friendship and protection offered by the French General, in the name of Buonaparte.

The character of Elvira is nobly sustained, love and ambition give way to loyalty and patriotism, and urge her to save the prince and her country, by revealing the treason of her lover.

The following lines from the scene in Act ii. between Elvira and Alvarez, we trust will justify our criticism.

ALVAREZ.

Know then, thy friend Braganza's fate approaches!
His boasted beam of royalty obscur'd,
What is Braganza, but in name a prince?
A higher genius awes him and controuls;
Press'd by BUONAPARTE'S power, he is no more
Than were a wren within the eagle's gripe!
With ease o'ercome! he abdicates his throne!
It must be fill'd—what if Alvarez fill it?

ELVIRA.

ELVIRA.

Thou fill the throne of Portugal! thy words
Are thunder in my ears—speak—art thou leagu'd
With him, the enemy of all mankind,
Whose boasted conquests are rank usurpations;
Who rules the nations with an iron hand?
Soars thy ambition to a traitor's name?
Turn'd vile usurper, whose foul deeds of death
The pen of history shall write in blood!
Think'st thou ELVIRA will unite in crimes,
And smile upon the grandeur of a theft?
Thou knowest not ELVIRA—true, I am proud;
But never shall a *treason* taint this heart.
Mistaken man! beyond the tyrant's reach
Prepar'd to fly, the PRINCE will shun his power.

ALVAREZ.

Vainly he hopes to 'scape impending fate,
And deems the hosts of France in sluggishness
Undone beyond the powers of restoration;
Wakes from his dream, and finds himself a vassal.

ELVIRA.

Ha! is it so?—then duty be obey'd!
In thee my simple confidence repos'd!
Deceiv'd, I fondly priz'd thee for thy *virtues!*
All love is fled—it holds no competition
'Twixt me, and firm allegiance to my prince,
For ever, more the parent than the sovereign;
For all his friendship, shall I thus requite him,
And say to gratitude, "I know thee not?"

The remainder of the dialogue in this interview is still more animated. But the single scene which occupies the whole of Act iii. representing *A Council Chamber*; present, the Prince, Archbishop of Lisbon, Archbishop of Braga, Emanuel, Alonzo, Alvarez, and other officers of state, is superior in sentiment and style to any of our modern dramas.

One short specimen we submit to the judgment of our readers, and so conclude the review.

ALVAREZ.

NAPOLEON offers friendship to our realm;
Holds out to PORTUGAL a guardian hand.
To him all Europe bows—he only asks
For friendship in return, and vigorous aid,
To gain that peace, for which my sovereign sighs.

PRINCE.

'Tis he alone, who lifts his arm against us:
Yet he, with all his daring, views with fear
The giant power of BRITAIN—sacred spot!
The fam'd *asylum* from despotic power;
Where banish'd kings and princes find a home;
Where reigns a sovereign in his people's hearts;
That happy Isle, where freedom only dwells,
To rescue from a tyrant's rage the world,
Wishes he peace with ENGLAND? to what end?
To snatch the sword of justice from her hand,
To slay and plunder with impunity.

The republication of the first folio edition of SHAKSPEARE'S *Plays* may be regarded as a phenomenon in literature. The text is a *fac-simile*, and includes whatever errors may have crept into the first assemblage of the plays. As far as price goes, the possession of this invaluable treasure may now be attained for a tenth of what its original has for a long time brought.

The posthumous work of Mr. JOSEPH STRUTT, for which the world is indebted to his son, though interesting, and occasionally marked by touches both of elegance and feeling, has certainly not received the last revisal of its author. It is a dramatic tale, entitled "*The Test of Guilt*," founded on the vulgar notion that a murdered carcase bleeds afresh at the touch of the assassin.

"*The Heir at Law*," by Mr. GEORGE COLMAN, the younger, which was brought out at the theatre royal, in the Haymarket, as long ago as July the 15th, 1797, is now first published in a genuine form. Of its merit as a dramatic production, no testimony can be needed on our part.

Among the operas which have appeared, "*The Jew of Mogadore*," by Mr. CUMBERLAND, is probably the best.

Mr. KENNEY'S "*World*," deserves the highest commendation.

Here also we shall introduce the "*Practical Illustrations of Theatrical Gesture and Action, adapted to the Business of the English Stage, and to the Characters of the English Drama*," *from the original work of* M. ENGEL, member of the academy of Berlin. By Mr. HENRY SIDDONS.

In a future retrospect, we shall probably again notice the *Dramatic and Poetical Works* of the late GENERAL BURGOYNE. To which are prefixed, Memoirs of the author.

NOVELS, &c.

Considerable praise is due, in this class, to "*The Wedding-day*," by Mrs. SPENCE. The plot is unfolded in an interesting manner. The story has unity of design, fidelity in the delineation of character, chasteness of expression, and a good moral.

Another

Another work of merit has appeared in "*Stories of Old Daniel; or, Tales of Wonder and Delight:*" told in the spirit of a benevolent, loquacious man.

"*The Knights; Tales illustrative of the marvellous;*" are less amusing than Mr. DALLAS's former production of "The Morlands;" less natural in the characters, and less elegant in the language, though still entitled to a share of our praise.

Miss BARRELL'S "*Riches and Poverty,*" a tale, may rank among the best books of its kind. It is short, simple, and impressive, artlessly told, and likely to be useful.

"*Monks and Robbers,*" and "*The Atrocities of a Convent,*" are titles which have long ceased to wet the appetite of *our* curiosity. The former, is in two volumes; the latter, in three.

We have also, "*Memoirs of Female Philosophers*" by the author of "Caroline of Litchfield," translated from the German; and "*Characters at Brighton,*" in four volumes.

MISCELLANIES.

A more valuable work, in the miscellaneous class, than any we have of late had an oportunity of mentioning, will be found in the "*Illustrations of Shakspeare and of Antient Manners: with Dissertations on the Clowns and Fools of Shakspeare; on the Collection of Popular Tales, entitled Gesta Romanorum; and on the English Morris Dance;*" by Mr. DOUCE, in two volumes, octavo.

Some excuse, Mr. Douce observes, may seem necessary for obtruding on the reader so many passages from what Mr. Steevens somewhere called "books too mean to be formally quoted." And yet the wisest among us may be often benefited by the meanest productions of human intellect, if, like medicinal poisons, they be administered with skill. It had escaped the recollection of the learned and accomplished commentator that he had himself condescended to examine a multitude of volumes of the above class, and even to use them with advantage to his readers in the course of his notes.

"With respect to what is often absurdly denominated *black letter* learning, the taste which prevails in the present times for this sort of reading, wherever true scholarship and a laudable curiosity are found united, will afford the best reply to the hyper-criticisms and impotent sarcasms of those who, having from indolence or ignorance neglected to cultivate so rich a field of knowledge, exert the whole of their endeavours to depreciate its value. Are the labours of our countrymen, and especially the copious stores of information that enriched the long and flourishing reign of Elizabeth, to be rejected because they are recorded in a particular typography?

"Others again have complained of the redundancy of the commentators, and of an affected display of learning to explain terms and illustrate matters of obvious and easy comprehension. This may sometimes have been the case, but it were easier to show that too little, and not too much, has been attempted on many of these occasions. An eminent critic has declared that 'if every line of Shakspeare's plays were accompanied with a comment, every intelligent reader would be indebted to the industry of him who produced it.' Shakspeare indeed is not more obscure than contemporary writers; but he is certainly much better worth illustrating. The above objectors, affectedly zealous to detect the errors of other men, but more frequently betraying their own self-sufficiency and overweening importance, seem to forget that comments and illustrations are designed for the more ignorant class of readers, who are always the most numerous; and that very few possess the happiness and advantage of being wise or learned."

To give a full account of a work, so multifarious in contents, would be impossible. It is enough to say that no commentator has taken more pains, or been more successful in his illustrations. One design of these volumes, says Mr. Douce, has been to augment the knowledge of our popular customs and antiquities, in which respect alone the writings of Shakspeare have suggested better hints, and furnished ampler materials than those of any one besides.

As examples we shall quote two or three which rank among the more important illustrations of particular passages.

TEMPEST.

Act I. Sc. 2. p. 28.

Ari. 'From the still-vext *Bermoothes.*'

"The voyage of Sir George Sommers to the Bermudas, in the year 1609-11, has been already noticed with a view of ascertaining the time in which the Tempest was written; but the important particulars of his shipwreck, from which it is exceedingly probable that the outline of a considerable part of this play was borrowed, has been unaccountably overlooked. Several contemporary narratives of the above event were published, which Shakspeare might

might have consulted; and the conversation of the time might have furnished, or at least suggested, some particulars that are not to be found in any of the printed accounts. In 1610, Silvester Jourdan, an eye-witness, published a Discovery of the Bermudas, otherwise called the Isle of Divals; by Sir Thomas Gates, Sir George Somners, and Captayne Newport, with divers others. Next followed Strachey's Proceedings of the English Colonie in Virginia, 1612, 4to. and some other pamphlets of less moment. From these accounts it appears that the Bermudas had never been inhabited, but regarded as under the influence of enchantment; though an addition to a subsequent edition of Jourdan's work gravely states that they are not enchanted; that Sommers's ship had been split between two rocks; that during his stay on the island several conspiracies had taken place; and that a sea-monster, in shape like a man, had been seen, who had been so called after the monstrous tempests that often happened at Bermuda. In Stowe's Annals we have also an account of Sommers's shipwreck, in which this important passage occurs, 'Sir George Sommers sitting at the stearne, seeing the ship desperate of reliefe, looking every minute when the ship would sinke, hee espied land, which according to his and Captain Newport's opinion, they judged it should be that dreadfull coast of the Bermudas, which islands were of all nations said and supposed to bee enchanted and inhabited with witches and devils, which grew by reason of accustomed monstrous thunder, storm, and tempest, neere unto those islands, also for that the whole coast is so wonderous dangerous of rockes, that few can approach them, but with unspeakable hazard of ship-wrack.' Now if some of these circumstances in the ship-wreck of Sir George Sommers be considered, it may possibly turn out that they are "the particular and recent event which turned Shakspeare to call his play The Tempest," * instead of "the great tempest of 1612, which has already been supposed to have suggested its name, and which might have happened after its composition. If this be the fact, the play was written between 1609 and 1614, when it was so illiberally and invidiously alluded to in Ben Jonson's Bartholomew Fair."

"KING HENRY IV. PART ii.
Sc. 4. p. 91.

Pist. Have we not *Hiren* here.

"The notes on this expression have left it a matter of doubt whether Pistol is speaking of his sword or of a woman; but the fact is, after all, that the word Hiren was properly designed by the author to be ambiguous, though used by Pistol with reference only to his sword. When the Hostess replies 'There's none such here, do you think I would deny her?' she evidently conceives that he is calling for some wench. Pistol, not regarding her blunder, continues to handle his sword, and in his next speech reads the motto on it, *si fortuna me tórmenta, sperata me contenta*. It is to be observed that most of the ancient swords had inscriptions on them, and there is no doubt that if diligent search were made, the one before us, in a less corrupted state, would be found. In the mean time the reader is presented with the figure of an old French rapier, in the author's possession, on which these lines are engraved: *si fortune me tourmente l'esperance me contente*."

In further illustration, the following story from Wits, Fits, and Fancies, 1614, 4to, is added. 'Hanniball Gonsaga being in the low countries overthrowne from his horse by an English Captaine, and commanded to yielde himself prisoner, kist his word, and gave it the Englishman, saying, *si fortuna me tormento, il speranza me contenta*.' Part of this story had already been quoted by Dr. Farmer, but not for a similar purpose.

"HAMLET.
Act iii. Sc. 2. p. 198.

Ham. 'With two *provincial roses* on my razed shoes.'

The old copies read *provincial*, which led Mr. Warton to ask, why *provincial* roses? and to conclude that roses of *Provence* were meant, on which conclusion the text has been most unnecessarily changed; because the old reading was correct. There is no evidence to show that *Provence* was ever remarkable for its roses; but it is well known that *Provins*, in *La Basse Brie*, about forty miles from Paris, was formerly celebrated for the growth of this flower, of which the best cataplasms are said to have been made. It was, according to tradition, imported into that country from Syria, by a Count de Brie. See Guillemeau *Historie naturelle de la Rose*. It is probable that this kind of rose, which in our old herbals is called the Great Holland, or *Province* rose, was imported into this country both from Holland and France, from which latter country the Dutch might have first procured it. There

* See Malone's Shaksp. vol. i. part i. p. 379.

is an elegant cut of the Provins rose, with a good account of it, in the first edition of Pomet *Hist. des drogues*, 1694, folio, p. 174.

Remarks of a still more important nature will, however, be found, on the story and construction of Measure for Measure, on the sources from which the story of the Merchant of Venice was derived, on the story of Troilus and Cressida, on the story of Pericles, and on *Wassel* and *Valentines* in *Hamlet*.

The Memoir, toward the close of the second volume, "on the Anachronisms and some other Incongruities of Shakspeare," displays not only research but sound judgment. 'Nor is Shakspeare' always held 'responsible for such whimsicalities, for they are occasionally to be traced in the materials whereof his plays are constructed; and others belong to those authors whom he had only assisted in dramas, the whole composition of which had been improperly ascribed to him.'

The dissertations, on the Clowns and Fools of Shakspear, on the Gesta Romanorum, and the Morris Dance, are too curious and too copious for an abridgment here.

The work is adorned with a variety of engravings, both on wood and copper.—Mr. Douce deserves the thanks of every lover of the works of Shakspeare.

"*A few short Notes on Shakspeare, by way of Supplement to Johnson, Steevens, Malone, and Douce*," have also appeared from the pen of Mr. STEPHEN WESTON. They contain some classical allusions and a few references to old books, but are not of great consideration.

The idea of Mr. BURNETT'S "*Specimens of English prose Writers*," appears to have been suggested by the well known work of Mr. Ellis. They begin with Sir John Mandeville in the reign of Edward the Third; and end with Bishop Burnet in the reign of James the Second.

Among the more curious extracts in the first volume may be reckoned those from *Trevisa*, *Wickliffe*, *Sir Thomas Moore*, and *Latimer*. The last of whom affords some of the most amusing examples of composition.

The second volume opens with Bishop *Gardiner*, and gives a specimen of style from his long letter to Ridley. "The Complaynt of Scotland," shews the contempory state, in one short extract, of the Scottish Dialect. Other principal writers whose works are cited chronologically for specimens of composition, are, *Grafton*, *Holinshed*, *Sir Philip Sidney*, *Spencer*, *Lord Burleigh*, *Knolles*, *Hooker*, *Bacon*, *Sir Henry Spelman*, *Bishop Andrews*, *Donne*, *Ben Jonson*, *Burton*, *Selden*, and KING JAMES.

In the third volume the writers are more numerous, opening with Bishop *Hall*, *Hobbes*, *Jeremy Taylor*, *Sir Thomas Brown*, *Fuller*, *Milton*, *Lord Clarendon*, *Howel*, *Cowley*, *Walton*, and *L'Estrange*, follow; with an extract from a curious work somewhat in the manner of Sterne, intitled "France painted to the Life," 1657. *Boyle*, *Barrow*, *Bunyan*, *Tillotson*, *Sherlock*, *Barclay*, *Tom Brown*, Lady *Russel*, and *Locke*, complete the specimens.

For various literary sketches and remarks, particularly in the first volume, Mr. Burnett confesses himself indebted to Mr. Warton's History of English Poetry; and in a slight degree to Mr. Godwin's Life of Chaucer. His general source of the biographical details prefixed, has been the Biographia Britannica.

The lists of the different productions of the several authors, have so far, at least their use, that they indicate the subjects which have interested the curiosity and exercised the talents of different ages.

For what it purports to be, Mr. Burnett's "Specimens" will be found a creditable work to its compiler. Had Mr. B. pretended to have given examples from unpublished manuscripts, we should have blamed him for not going back with his subject farther than the reign of Edward the Third.

Mr. WOOD'S "*Essay on National and Sepulchral Monuments*" bears more particularly on the erection of a Mausoleum for the interment of such officers as have died or distinguished themselves in the service of their country. It is accompanied by a design which represents a pyramid, with portals of entrance at the four corners.

We had formed a faint, though it seems a fallacious hope, that the "Miseries of human life" were at *an end*. We have since seen *Professional Characteristics: consisting of naval squalls, military broils, physical disasters, legal flaws, and clerical lamentations uttered by an admiral; a colonel, a lawyer, a doctor, and a parson, in the coffee room at Both*. Perhaps the world is now sufficiently stocked with such productions.

The twenty-fifth volume of the "*Transactions of the Society for the Encouragement of Arts, Manufactures, and Commerce*," has for a frontispiece the new medal

medal, modelled by Mr. Flaxman, executed by Mr. Pidgeon, and engraved by Mr. Anker Smith.

The different subjects are placed, as usual, under the several classes into which the business of the society is divided.

One of the most curious papers appears to be that of Dr. HOWISON, in which he communicates the Chinese method of propagating fruit trees by *abscission*.

Another curious communication occurs among the "Papers in Chemistry," from LORD RIBBLESDALE, respecting a mine of zinc ore at Malham Moor, in Craven, Yorkshire; portions of the product of which his lordship has used in paint, as a substitute for that baneful article white lead, for some years. At the opening, it is stated from the Society, that although it did not appear, upon trial by various persons, fully to answer the purposes of white lead, as a basis for paint, yet it possessed sufficient merit to induce the Society to vote their silver medal to his lordship.

A third memoir, of great interest, will be found in the papers which relate, to Mr. DANIEL'S "*Apparatus to secure persons from sinking in Water, or to act as a* LIFE-PRESERVER, *when shipwrecked.*" It properly obtained the Society's gold medal.

Of the "*Essays of the London Architectural Society,*" we were best pleased with the perusal of the two first, "*On Modern Architecture,*" by Mr. EDMUND AIKIN; and, "*On the Rise and Progress of Gothic Architecture,*" by Mr. SAMUEL BEAZLEY, jun. The latter of these contains not only much scientific knowlege, but extensive reading. Having traced our ancient Church Architecture through its various stages of progressive improvement till the introduction of the Grecian style had annihilated its pretensions to the favour of our artists, Mr. Beazley proceeds to consider a few of its parts scientifically, closing with a consideration of its beauties as they affect the imagination.

Mr. GILCHRIST has published "*An Examination of the Charges maintained by Messrs. Malone, Chalmers, and others, of Ben Jonson's Enmity towards Shakspeare;* in which he argues with considerable force that the commentators, in endeavouring to raise Shakspeare by depriciating Jonson, have only benefited the cause of Old Ben. The following lines in Jonson's verses to the memory of Shakspeare, are quite sufficient to do away the charge of malignity.

——"I confess thy writings to be such,
"As neither man nor Muse can praise too much."

Here also may be mentioned, "*The Spirit of the Public Journals, for* 1807: *being an impartial Selection of the most ingenious Essays and Jeu d'Esprits that appear in the Newspapers and other Publications:*"—with explanatory notes, and anecdotes of many of the persons alluded to. It is sufficient to say that this publication has stood the test of eleven years.

The nature of Mr. MALCOLM'S "*Anecdotes of the Manners and Customs of London during the Eighteenth Century; including the Charities, Depravities, Dresses, and Amusements, of the Citizens of London during that period; with a Review of the State of Society in* 1807," will perhaps be best explained by an enumeration of the contents of the different chapters.

"Chap. I. Persons of the Aborigines of London. Reasons why their Descendants degenerated, and afterwards recovered their pristine Beauty; Causes of Diseases and Distortion in Parish Children; Sketch of the History of the Foundling Hospital; Welsh Charity School; Miscellaneous Anecdotes of numerous Acts of Charity. Chap. II. Anecdotes of Depravity, from 1700 to 1800. Chap. III. Manners and Customs, including many Descriptions of Folly, which may be considered as Ramifications of Depravity, and others that rather excite Mirth than Reprehension. Chap. IV. Eccentricity proved sometimes injurious, though often inoffensive. Chap. V. Public Methods of raising Money, exemplified in Notices relating to Lotteries, Benefit Societies, &c. Chap. VI. The Religious and Political Passions of the Community illustrated by Anecdotes of popular Tumults. Chap. VII. Amusement; Detail of all its varieties. Chap. VIII. Anecdotes of dress, and of the Caprices of fashion. Chap. IX. Domestic Architecture, traced from its origin to its present improved state in London; lighting and improving of Streets; Obstructions in them; Ornaments, &c. Chap. X. The Ecclesiastical Architecture of London. Chap. XI. Sculpture and Painting. Chap. XII. Sketch of the present State of Society in London.

The style in which the work is written is very

very similar to many parts of "Londinium Redivivum." It is illustrated by fifty Engravings.

To enter minutely into every opinion expressed in Mr. STOCKDALE's "*Lectures on the truly eminent English Poets,*" would occupy at least a work as large as that which he has published. In perusing them we must own that some passages have occurred which we could wish had been expunged; and we were sorry to see so much written on the prejudices and the errors of Dr. Johnson. On a general view, however, it appears that they contain a great deal which the lovers of poetry, and the younger students in belles lettres will rejoice to read. Mr. Stockdale's opinions are, for the most part, candid, his discriminations generally accurate; and his language good. The series of poets is commenced with Spenser.

As a preliminary to what may be said in a future retrospect, we shall here only notice the title of a "*Prospectus of a New Analysis of Antient Chronology; in which an attempt is made to explain the History, Antiquities, and Prophecies, of the Nations recorded in the Scriptures, on Principles tending to remove the Imperfection and Discordance of all preceding Systems of Chronology.* By WILLIAM HALES D.D. *Rector of Killesandra, and formerly Professor of Oriental Languages in the University of Dublin.*

One of the latest publications which have appeared is the first part of the "*Philosophical Transactions*" for 1808: containing the following papers.

I. The Bakerian Lecture, on some new phenomena of chemical Changes produced by Electricity, particularly the Decomposition of the fixed Alkalies, and the Exhibition of the new substances which constitute their bases; and on the general Nature of alkaline Bodies. By HUMPHRY DAVY, Esq.

II. On the Structure and Uses of the Spleen. By EVERARD HOME, Esq.

III. On the Composition of the Compound Sulphuret from Huel Boys, and an Account of its Crystals. By JAMES SMITHSON, Esq.

IV. On Oxalic Acid. By THOMAS THOMPSON, M. D.

V. On Super-Acid and Sub-Acid Salts. By WILLIAM HYDE WOOLLASTON, M. D.

VI. On the Inconvertibility of Bark into Alburnum. By THOMAS ANDREW KNIGHT, Esq.

VII. Some Account of Cretinism. By HENRY REEVE, M. D. of Norwich.

VIII. On a New Property of the Tangents of the three Angles of a Plane Triangle. By Mr. WILLIAM GERRARD, Quarter Master of Instruction at the Royal Naval Asylum at Greenwich.

IX. On a new Property of the Tangents of three Arches, trisecting the Circumference of a Circle, by NEVIL MASKELYNE, D.D. F.R.S. and Astronomer Royal.

X. An Account of the Application of the Gas from Coal to economical Purposes, by Mr. WILLIAM MURDOCH.

XI. Further Experiments on the Spleen, by EVERARD HOME, Esq.—followed by the Meteorological Journal, kept at the apartments of the Society.

Of these papers, Mr. Davy's Lecture is by far the most interesting, containing his discovery of the bases of potash and soda. But we must not pass entirely unnoticed, Dr. Reeve's Essay on *Cretinism*, a species of mental imbecility not uncommon among the villages of Valais. To the authorities of other writers on the nature and causes of Cretinism, Dr. Reeve has added his own observations, made principally in the summer of 1805, when he had an opportunity of seeing several Cretins at Martigny and Sion. He also procured from the Anatomical Museum at Vienna two drawings from the skull of a Cretin who died at the age of thirty: both of which are engraved: and in which several deviations from the natural structure are observable.

HALF-YEARLY RETROSPECT OF FRENCH LITERATURE.

HISTORY.

"HISTOIRE Critique de la Republique Romaine, Ouvrage dans equel on s'est proposé de detruire des préjugés invétérés, &c."—A Critical History of the Roman Republic, in which it is proposed to destroy the inveterate prejudices which have hitherto prevailed relative to the first ages of the republic, the morals of the Romans, their virtues, their external politics, their constitution, and the characters of their most celebrated men. By Peter Charles Levesque, a member of the Institute, and of the legion of honour; also professor of morals,

rals and history, in the college of France; 3 vols. 8vo. Paris, 1807.

M. Levesque tells the reader in his preface, that "dissertations," are neither to be hoped, nor feared from him, as he is content to support his opinions with short arguments, and to confine his authorities to the mere quotation of the names of the authors. He adds also, that he does not choose his work should be interlarded with Greek and Latin passages.

"Although I consider," says he, "the greater portion of the history of the first ages of Rome either as uncertain or fabulous, yet I have not permitted myself to suppress any recorded events. It appertains indeed to human reason to decide on their authenticity, but it is nevertheless necessary to become acquainted with these, because both poets and orators, ancient, as well as modern, frequently allude to them, while painters and statuaries have recurred to this source for the subjects of their labours.

"In order to establish the degree of confidence that ought to be given to the history of an ancient state, it is necessary to ascertain whether it possessed a familiar acquaintance with the art of writing; or on the contrary, whether the process of tracing the human thought was not slow and difficult, or perhaps utterly unknown. Of a people who cannot write, there cannot properly be any history; in that case, there is nothing but tradition, and the character of all tradition is to alter the text in passing from mouth to mouth, and from age to age; to confound the names, the places, the times, the circumstances; unceasingly to surcharge itself with new elements; to lose the memory of those which contributed to the origin of all, and to conclude by being no longer itself.

"The Greeks, that European nation, which was the first to attain the highest point of civilization, for a long time made but little use of writing, or rather, for a long period, were utterly unacquainted with it, confining themselves solely to inscriptions on stone, wood, and lead. History, therefore, properly speaking, did not commence with them until very late; towards the time of the Median wars. They turned into verse all the events of which they wished to preserve the remembrance, with a view of aiding the memory by rhyme and measure. Their very laws were in verse, and even in verse that was sung; their code of morals was versified, and it was less pompous, but far more sage than that afterwards established by the philosophers; their histories were poems, and it was from these poems that the historians borrowed their knowledge of ancient events.

"It is difficult, if not impossible to determine the origin of the tablets of wood covered with wax: they were but ill calculated for works of any extent, more especially in respect to the article of perservation, and the process by which the characters were traced by the aid of a *style*, or iron instrument, rather appertained to engraving, than writing properly so called.

"When the Greeks at length discovered a liquid proper to trace characters with, a long time intervened before they could procure a substance fit to receive the impression, and contented themselves for a long time with undressed skins which they termed *dipteræ*. Herodotus tells us, that the use of skins existed before his time, and that this practice had been abandoned anterior to the epoch, in which he wrote. Until the invention of parchment, the *papyrus* was the only convenient contrivance for the receiving of writing, known to the ancients.

"But the Greeks could never become acquainted with the papyrus, while the inhospitable Egyptians rigorously precluded foreigners from entering into their country, and refused all manner of commerce with them. At length, however, Psammitichus acquired the domination of Egypt, by the assistance of the Ionian and Carian pirates, who had been driven thither by a tempest. The benefits conferred by him, induced these strangers to settle there, and he invited all the Greeks who were so disposed, to imitate their example.

"It may be easily believed that the *papyrus*, was not one of the first articles with which the Greek merchants enriched their native country; for some time must elapse, before they became acquainted with its utility, and it was not until a considerable period after this, that they would attend to such a speculation."

We are now told, that an interval of three centuries interposed, before this discovery reached the Romans, who had no communication with the Greeks, until towards the time of the expedition of Pyrrhus into Italy. They had at first engraved their writings upon pieces of oak, afterwards on plates of copper; they next painted them on leather, and finally conceived the idea of writing on cloth. But it appears, that their records contained

tained nothing more than an account of the public festivals, the names of the annual magistrates, and the principal occurrences of the times. It is here guessed, rather than proved, also, that it was on cloth the chief priest was accustomed to inscribe the pontifical annals, which were consecrated to the preservation of prodigies, and whatsoever concerned religion.

After this, our author begins, in conformity with his avowed intentions, to *doubt* the authenticity of whatever might be supposed to confirm the ideas hitherto prevalent, respecting the antiquity of the Romans.

"But it little concerns us," adds he, "to know what were the historical monuments of the Romans, until the period of the invasion of Rome by the Gauls. These ferocious conquerors destroyed the greater part of the city by fire, and Titus Livius informs us, that nearly all the knowledge consigned in the commentaries of the Pontiffs, and other public and private monuments, were consumed. Another historian, (Clodius, apud Plutarchum in Numa, initio.) tells us, that this loss was general, and he regards as forgeries all the writings of that kind, which some pretended to have preserved.

"But the monuments thus destroyed, appear to have belonged only to the times of the republic, or at most to those of the last kings. How then is it possible for us to expect any certainty relative to the foundation of Rome, and the epochs which followed it, when Dionysius of Halicarnassus assures us, that the ancient Romans did not possess a single historian, not even one of those who recount the fables which supply the place of history among so many nations. We also read in Plutarch, that Fabius Pictor, the earliest of the Romans who pretended to write history, had chiefly followed Diocles of Perapethus, and that this Diocles was the first who treated of the foundation of Rome. But did this Greek historian, who is only known by means of Plutarch, live during an epoch sufficiently near to the foundation of Rome, to have received a traditional account worthy of being relied on? No, assuredly not, for the Greeks themselves had not any historians before the conclusion of the sixth century, anterior to our era. The truth is, that Diocles is scarcely more ancient than the first Roman historian, and that he could not write above forty or fifty years before Fabius.

"From the time of the burning of the city, until the descent of Pyrrhus into Italy, in the year 280 before our epoch, the Romans continued to neglect their annals. We learn this from Livy, who sometimes complains of the silence, sometimes of the discordancy of the annalists, who were often unable to tell the names of the annual magistrates.

"The Romans descended from illustrious families, preserved most religiously the memoirs of their particular houses, and it appears that this usage commenced at an early period of the republic. If these memoirs had been honestly drawn up, they would have presented precious materials for history, at least subsequently to the retreat of the Gauls. But being dictated by vanity, and replete with untruths, they were better calculated to mislead than to enlighten historians. The genealogies were no less deceitful. Four distinct houses pretended to spring from the four sons of Numa, although it is probable that not one of these princes ever existed. The Julian family affected to be descended from Julus, the offspring of Æneas, and traced their origin to the commerce of Venus with Anchises.

"It was therefore from memoirs, destitute of authenticity, that Fabius pretended to compose the early annals of his country. He, however, had the sagacity to write, in general, with brevity, although he entered more into detail respecting the epochs approaching to his own time. He is to be considered as an authority, only as far back as the times of the war with the Tarentines, and with Pyrrhus.

"At this epoch commences the authentic history of the Romans, and we read with still greater confidence the account of the Punic wars, because it is supported by the authority of Polybius, a soldier and a statesman. He had been the preceptor of Scipio, and was the friend both of that illustrious Roman and of Lælius, who might have furnished him with excellent memoirs relative to these events.

"The assistance of Titus Livius intervenes between the war against Antiochus, king of Syria, and the conquest of Persia by the Macedonians. After this we are to recur to Plutarch, a writer who has but little of the critic in him, but who had good authors to follow. Without him, we should know but little concerning the two brothers, Tiberius and Caius Gracchus.

"The history of the Jugurthine war, by Sallust, is also a precious monument. This great painter presents us with a horrible

rible picture of the corruption of the Romans, which appeared incapable of augmentation, and which was, however, but in its infancy."

M. Levesque, next mentions Cæsar, whom he always treats with high respect, out of compliment perhaps to his own Emperor, while Cicero, and all the friends of freedom, are depicted in the most odious colours. The Romans, we are told, cultivated "the double fanaticism of a love for liberty, which produced the greatest disorders among them, and a love for their country, which made them deem good and honourable the most odious means for augmenting its power and grandeur. In consequence of the first of these, they elevated to the very skies the glory of the first Brutus, who himself became the judge of his own sons, pronounced with his own mouth their sentence of death, and beheld their blood flow with an unmoved countenance; they praised the conduct of the regicide Mutius Scevola; they vaunted the act of Manlius, who, on account of a fault in respect to military discipline, ordered the head of his victorious offspring to be struck off by the hatchet of a lictor; they extolled the acts of a Marcus Brutus, who plunged his poniard into the bosom of Cæsar, his friend, his benefactor, and perhaps his father!"

He next considers the effects produced by their patriotism, and condemns the perfidious stratagems adopted by the Romans, in order to procure easy victories over the nations which they wished either to subject, or destroy. Few historical traits, we are told, have been more justly odious than those which led to the third Punic war, and few politicians more profoundly corrupt than that famous Cato, whose "venomous eloquence" produced it.

Our author concludes as follows:

"These vices in the Roman history, have rendered the perusal of it dangerous for ardent minds, and such as reflect but little. It inspires them with disgust, as well as scorn, and sometimes hatred against the institutions of their native country. In fine, by the foolish wish to become Roman citizens, they become bad citizens.

"They deem themselves on the high road towards the most exalted virtue, by taking for their model, a people who received from Greece a degree of knowledge, which enabled them to distinguish themselves by their great acquirements in poetry, in eloquence, in history, but which never softened them of their pristine ferocity, or made them approach the limits of perfect civilization. Let us allow our enemies to adore, and to imitate this nation, while virtues of a purer kind shall animate us.*

"If by the description of the evils, the disorders, the atrocities, and the degradation of the dignity of man, which in the Roman republic were the result of the national character and constitution, I am able to lessen that enthusiasm, which has so long taken possession of some persons; I shall think myself not undeserving of praise, during my old age, both on the part of my country and of humanity.

"The Romans have done great things. Yes; but too frequently by the most odious means, and they have too often also made an use no less odious of their good fortune. Does it therefore become the French to bow the knee before the Roman grandeur? All grandeur diminishes, when put in comparison with that of our nation, and our hero!"

M. Levesque commences the work itself, in the same spirit with which he has concluded his preface, by insisting that the annals of no nation can be relied on, unless tradition has given place to the art of writing. He divides his subject into "periods," rather than chapters, or sections; and under the first of these, at once recounts and criticises the history of Rome, under her kings, Numa Pompilius, Tullus Hostilius, Ancus Marcius, Lucius Tarquinius, Priscus, Servius Tullius, and Tarquinius Superbus, or the Proud.

Notwithstanding the visible *leaning* of the whole work, towards the order of things now subsisting in France, we must confess that the reign of the last of these monarchs is described with great fidelity and truth. But here again, with his usual scepticism, the author cannot yield any degree of confidence to the story of Sextus, the son of the last king, who feigning a quarrel with his father, retired among the Gabii, and after gaining some advantages, in concert with the Romans, at length succeeded in cutting off the leaders, or chiefs, of the adopted nation, after which the people became easily subjugated by their enemies. The author supposes the whole to be a fable, composed after that of Zopyrus and Perander, in Herodotus, and merely intended to show the character and policy

* Di, meliora piis, erroremque hostibus illum.

of

of Tarquin. He *doubts* also, whether it was probable for the reigns of the seven kings of Rome, to have occupied a period of two hundred and forty-four years; he *doubts* whether it be possible that a body of shepherds, insolvent debtors, and banditti, should have so suddenly become a great and flourishing nation, as to have required a port, and a maritime town, during the time of its fourth king, while its fifth monarch should have been able to signalize his reign by works worthy of the most flourishing nations.

It is his opinion, that the foundation of Rome was earlier than has been generally supposed, "and that, according to the course of nature, it must have been originally feeble, amidst other feeble states, not surrounded by nations already formidable, and indebted for its increase to its devouring those tribes, one by one, which were able to oppose to it the least resistance."

He is moreover of opinion, that nations in this origin, feel the necessity of adopting a monarchical, rather than a republican form of government, and that this is the species of rule also, to which they recur, after long strife, and a series of civil wars. But on the other hand, although in the east, "in the old age of nations," the people submit to despotism, this never occurs, according to him, to "a young nation." For if, in the infancy of society a country is destitute of laws, yet it is neither wished nor allowed that the will of the king should be the only law, and he is not permitted to decide, but according to the opinion of men advanced in age, and respected for their wisdom. "A senate therefore constantly intervenes, and there was one in all the little kingdoms into which Greece was divided during the heroic ages: even those nations, bordering on the savage state, form a kind of council out of their old men."

"By means of its king," says M. Levesque, "the government of the Romans was monarchical; it was aristocratical by means of its senate, and democratical by the intervention of the people, in those affairs which interested the whole nation. It was the people who decided on peace and war, but they only enjoyed the exercise of that prerogative by means of a legal convocation, and through the *initiative* of the senate."

"By a very politic institution," adds he, "the honour of which has been attributed to Romulus, and which at least reaches as high as the times of the kings, it was prohibited either to kill or sell a captive who had attained the age of puberty, in any conquered city. They were admitted into Rome, became its citizens, and she in return transmitted a colony, which rendered the new acquisition completely Roman. This was one of the principal causes of her aggrandizement.

"The Spartans, on the contrary, by way of punishment for their pride, which would not permit them to communicate to any one the right of citizenship, beheld the number of their citizens diminish daily, so that in consequence of having lost only four hundred of them at the batle of Leuctræ, they were ever after unable to hold up their heads, and soon lost all their former preponderance. Rome, on the other hand, continued to procure as many citizens as the power she had conquered, contained freemen, and the vanquished nation immediately becoming Roman, took a patriotic interest in her prosperity, which produced new conquests.

"The Romans, however, did not exhibit the same sagacity, when they considered sedentary occupations unworthy of them. A Roman could not honourably bestow his attention on any other pursuits, than arms and agriculture.

"Athens, which knew how to esteem every branch of industry, joined the glory of the arts, to its other titles of glory; or rather, perhaps, it stands indebted to its success in letters and the arts for its greatest degree of renown. The Spartans would have considered themselves as disgraced, if they had stooped to the labours of agriculture. In consequence of this error, they remained barbarous in the midst of civilized Greece, and although they dedicated themselves to the study of arms alone, yet they were unable ever to comprehend the art of besieging strong places."

The second period, comprehends the history of the Roman republic, until the institution of the tribunes of the people. We are here told, that it was the patricians, not the democratic body, that brought about the revolution, and gave a new form to the government. The consequence of this change, was no other than to see the perpetual power of the kings become annual, under the consuls: in short, "the government still continued monarchical, and the consuls, like the kings, wore the robe embroidered with purple,

purple, and used the curule chair, although they neither carried the sceptre, nor used the diadem."

Here again the author launches out into an invective against the ingratitude of free states, and prefers above all others a monarchy; and doubtless such a monarchy as at present subsists in France!

The third period comprehends the Roman republic, until the conclusion of the Decemvirii; the fourth, until the invasion of the Gauls; the fifth, until the descent of Pyrrhus into Italy; the sixth, until the second Punic war.

The second volume consists of five distinct periods. The first of these, which forms the seventh regular series, includes the important events of the second Punic war, and the exploits of the celebrated Hannibal, who had already sworn while a child, at the foot of the altar, and in presence of his father, an eternal enmity against the Romans.

The eighth period extends from the second Punic war, to the destruction of Carthage; the ninth, to the end of the Jugurthine war; the tenth, to the abdication of Sylla; and the eleventh, to the first Triumvirate.

Pompey is here spoken of, but without much respect; and the riches of Crassus (7000 talents) are estimated at 37,800,000 franks, which is not near two millions of pounds sterling.

"It was at this epoch (we are told) that Rome resounded with the crimes of Verres, and although that was an affair in which an individual was chiefly concerned, yet it ought to have a place in history, because it is better calculated than public events, to convey a just idea of the manners of the Romans, the misfortunes of their allies, and the vices of their government.

"The Pretorate was the last step that led to the consulate: but although it was only the second magistracy, it might in some points of view be considered as the most important, because the Pretor superintended the distribution of justice. Every thing was then venal, and Verres, a dishonoured citizen, but noble and favoured by the body of the nobility, purchased this office, with the design to reimburse himself with usury, during the exercise of his annual employment, and still more, by means of the government which he would attain after having filled it.

"As by an abuse, unexampled any where else but in Rome, the Pretor at one and the same time was chief justice and legislator during the year of his magistracy, he was enabled in his annual edict to prepare, by means of his laws, those injustices which he himself proposed to commit. It was thus that Verres was enabled to deprive children of the inheritance of their forefathers, and that he subverted at his will the order of succession: but it was not at Rome, that he committed the most enormous of his crimes.

"After the expiration of his pretorate, he obtained the department of the beautiful and rich island of Sicily, and set off with the design of plundering it. He knew it was an opinion very current both at Rome and elsewhere, that a rich criminal could not be condemned; he made preparations, therefore, to extend his spoliations, in order that he himself might remain opulent, after having enriched both his defenders, and his judges.

"The Sicilians, before they were subject to the domination of Rome, had paid a *tenth* to their kings, and they continued to render the same revenue to the Romans. But Verres forced the farmers, either by the terror of death, or the violence of his tortures, instead of the tenth only, to deliver in the whole produce of their harvest. Such Roman senators as possessed lands in Sicily, were not spared. Some of the cultivators betook themselves to flight; others put themselves to death; and as the Romans drew their supplies of corn from this ill-starred island, the city itself was threatened with a famine, in consequence of the extortions of Verres.

"The Sicilians had always been attached to literature and the arts; they even carried this passion to enthusiasm, and their luxury consisted chiefly in possessing the finest specimens of carved work, and statuary. They were religious, and their temples were decorated with the works of the most celebrated sculptors of Greece. They revered these statues as the representations of their divinities, and the masterpieces of their great artists. The education of Verres had been neglected. He knew not any thing of the arts, but he affected a passion for them, merely because the works of art were estimated at a high price.

"The moment he appeared in Sicily, he began to plunder: he had in his service a Greek painter, who discovered every thing precious, either in the possession of the citizens, or in the temples; and every article of this description, became the prey of Verres. He neither respected the

the monuments of Marcellus, nor those of Scipio Africanus.

" Antiochus, King of Syria, the ally and friend of the Romans, happened to visit Sicily, after having remained two years at Rome. Verres invited him to his table, and was again invited in his turn. He beheld a great profusion of riches in the possession of this prince, and the most extraordinary of all, was a magnificent and precious *candelabrum* of gold and pearls, which Antiochus was desirous to deposit in the Temple of Jupiter, at Rome. He carried it away with him, however, because this temple, which had been destroyed by fire, was not yet finished, and also because he wished to present his offering hereafter, during the ceremony of the dedication. Verres admired all, borrowed all; and when the king reclaimed his riches, he drove him from Sicily, under the false pretence that he had formed the design of inviting Syrian pirates thither.

" His depredations occasioned many tears to flow; but tears still more bitter fell on account of his cruelties. Every fortune soon became his own, when it cost him nothing more than to condemn the proprietor to death. He received money from both accusers and accused; and when the latter thought they had satiated his cupidity with a portion of their wealth, he condemned them, in order to possess the remainder. He liberated the leaders of gangs of robbers, who paid him handsomely, and put to death honest men, and even Romans, under the name of robbers.

" Innocent children were snatched from the arms of their parents, to be condemned to capital punishment, and the amount of the funerals was required from their unhappy fathers. Although since the time of Gracchus, exile was the greatest punishment which a citizen of Rome could suffer, a great number of citizens were scourged with rods, by his order, and perished in irons, or by the axe of the executioner, or on the ignominious cross.

" Verres foresaw that he should be accused, but he deemed himself certain of being absolved. The nobles, and such of his equals as had occasion, either on their own account, or that of their relations and friends, of a similar indulgence, were all on his side. Among his declared protectors were to be found three Metelluses, a Scipio, and the celebrated orator Hortensius, a man of consular dignity, who was ready to afford him the support of his eloquence.

" Justice was still in the hands of the senators, and they almost publicly set it up to the best bidder. One of them was known to have received money from the accused, in order that he himself might distribute it among the other judges; and also to have taken a bribe at the same time from the accuser, with a view that the accused might be condemned.

" In short, it was not Verres who had given the first example of cruelty and exactions; he had done no more, at the utmost, than surpass the other governors of the provinces, whom he had taken for models.

" Sicily had already supported the iniquitous and vexatious government of a Marcus Lepidus, and a Mark Antony. It was so used to the evils which it had been made to suffer, that it regarded them as customary; and had not these been carried to the utmost excess, justice would never have been demanded. But this would have been demanded without having been obtained, and the crimes of Verres, like those of other governors, would have been unknown to posterity, had it not been the interest of Cicero to accuse a great culprit, in order to attain a high reputation, and elevate himself to public honours. Verres fell beneath the thunder of the orator, for he would not wait for judgment, but condemned himself to exile."

Vol. III.—The 12th period, contains a history of the Roman empire, from the commencement of the first triumvirate, to the death of Cæsar. The author commences this portion of his work with a comparison between Cæsar and Pompey, to the former of whom he always appears partial, while against the latter he seems not a little prejudiced.

" While Cæsar (says he) was making a fortune which appertained to all those whom he loved, or whose regard might prove useful to him, Pompey beheld his credit diminish, and his glory decline daily. It had been refused to ratify what he had regulated in Asia, or to grant to his veterans those lands which he had promised to divide among them. In short, nothing any longer appertained to him, but that consolation which arose out of pomp and vanity. He had been permitted, on his return from Asia, to wear, during the games of the Circus, a flowered robe, a crown of gold, and every thing that could denote a triumph. Accordingly

Accordingly he did not fail to repair to the Circus, that he might have occasion to exhibit his gorgeous apparel; yet he shewed himself there but once, and that, undoubtedly, merely because his pride became a subject of ridicule.

"Either from servility, or the fear to displease, he preserved a timid silence relative to public affairs. Nothing of that elevation which his renown bespoke, was visible; and it was by means of an hypocritical humility that he endeavoured to captivate the good will of the people.

"Crassus, who appeared afraid to multiply his enemies, was also silent relative to the great interests of the state. Cato alone, the friend of liberty, and always sincere, was also always ready to give his advice with boldness; but he spoke as if he had been talking in the imaginary republic of Plato: and possessing more constancy and integrity than spirit and prudence, he not unfrequently did injury to his country, while endeavouring to serve her. Cicero had good intentions, but was wavering and timid. He at that period courted the friendship of Pompey, not, as he told Atticus, with his usual presumption, in order to obtain his support, but to render him better, and teach him not to flatter the caprices of the multitude. The inactive and mild Lucullus was reckoned among the adversaries of Pompey, as well as the consul Metellus, hitherto his friend, and who, indeed, was indebted to him for the consulship, but who never had pardoned him for the repudiation of Mutia, his sister. Envy made Crassus a still more dangerous enemy; and as for the senate itself, it had fallen into debasement."

The thirteenth, and last period, comprehends an account of the Roman government, from the death of Cæsar to the battle of Actium. M. Levesque commences this epoch in the following manner:—

"While the people, expecting nothing but massacre and pillage, fled before those men covered with blood, who invoked them in the name of liberty, the murderers of Cæsar were themselves afraid of that timid multitude whom they had struck with astonishment, and retired to the capitol, under the protection of a vile troop of gladiators. The consul Marcus Antonius, the colleague of Cæsar, being intimidated by those conspirators who had concealed themselves, laid down the ornaments of the magistracy, assumed the habit of a slave, and thus concealed himself from those very men whom he himself filled with terror. Dolabella, the son-in-law of Cicero, a young man of only twenty-five years of age, for whom Cæsar had obtained the consulship, by giving him a dispensation on the score of youth, shewed, through fear alone, a certain degree of courage.

"He had not as yet taken possession of his new dignity; but he now assumed the consular robe, for the first time, in order to make his court to the conspirators. It was at first imagined that he intended to have provoked the vengeance of the people against the assassins of his benefactor; but ungrateful from timidity, he became their flatterer, declared that he envied their glory, and demanded that the Ides of March, hitherto regarded as the epoch of the second foundation of Rome, should for ever be celebrated by festivals.

"Lepidus, who had a legion under his orders, in an island of the Tiber, put the conspirators in fear, whilst he himself was in mortal dread lest Decimus Brutus should cause to advance the three legions he commanded in Cisalpine Gaul, for the government of which province he was indebted to Cæsar. All were afraid of the veterans, attached alike by love and by interest to the general who had so long led them to victory, and who had held out a rich recompence as their reward.

"Notwithstanding this, every thing was tranquil; but the tranquillity proceeded from stupor, rather than sentiment. Such a profound calm emboldened some persons. The conspirators spent the night in the capitol; and perceiving that no one attempted to force it, they already began to think that they had imposed on the multitude, and that their cause would prove victorious.

"Both senators and plebeians were eager to pay their court, to felicitate them on their heroism, and to declare themselves their admirers. They were believed to be strong, merely because they had been rash; and it was through mere pusillanimity that so many had joined their party. They themselves also resumed their confidence, because they exaggerated the number of those who favoured them; and they at length were persuaded to leave their strong hold. Brutus now ascended the tribune, and the people, accustomed to respect his voice, heard him with a degree of tranquillity which resembled good will. Cinna,

na, the brother-in-law of Cæsar, who had raised him to the prefecture, followed, and made an eulogium on the murderers of the tyrant: but the audience could no longer restrain their indignation; they overwhelmed the orator with reproaches, drove him from the place he occupied, and pelted him with stones. On this the conspirators, deeming themselves no longer in safety, repaired to the capitol."

The thirteenth period comprehends the history of Rome, from the death of Cæsar to the battle of Actium. Under the head of "Rome under Augustus," we meet with the following reflections:—

"We have beheld Rome amidst its grandeur a very bad republic, because its constitution was not befitting an immense people, the sovereign of so many other nations. The government next became monarchical, and that monarchy was hideous, because it sprung out of a republic which had attained the height of corruption, and whose manners were no less atrocious than disorderly.

"It however enjoyed a few short years of repose, and even of happiness, under some good princes; and we ought to reckon among these Octavius Augustus, the first of all. Even admitting that at the epoch of the proscriptions, and some time after, he had rendered himself guilty of those cruelties with which some historians sully his memory, I yet do not believe that he was cruel by character, and that he became only clement through policy, when the sovereign authority devolved upon him. I think, on the contrary, that at the commencement of his career he permitted cruelties by policy, and through the interests required by his fortune and preservation; but that when he became sovereign, he only followed the impulse of his natural disposition.

"During the period he was detained at a distance from Rome, by the wars with Anthony and Cleopatra, Italy remained tranquil, in consequence of the able administration of Mæcenas, a courtier devoid of ambition, a man active and laborious, when entrusted with affairs of moment, and, on the other hand, luxurious and indolent, when he could abandon himself to repose; a lover of literature also, partly by inclination, and partly because he knew that it contributed to the splendour of a state.

"Octavius did not hasten to quit Egypt after the death of Cleopatra. As that country had become a portion of his empire, he was eager to remedy whatever misfortunes had been produced by war, and the negligence of its sovereigns; more especially the re-establishment of canals, which distributed the water through the country, after the inundations of the Nile. This was a benefit he conferred on the Romans before his return; for Egypt was at this period the principal granary of Rome.

"He then sailed for Italy; and was at Samos when he was elected consul for the fifth time. The senate and the people also invested him with the tribunitian authority, which rendered his person sacred and inviolable.

"On his return, he afforded the Romans the spectacle of three successive triumphs: the first day he triumphed over the Pannonians and the Dalmatians; the second, over the allies of Anthony, at the battle of Actium; the third, over Cleopatra.

"The opulence of Rome was increased by the riches which he brought from Egypt, while the large sums distributed among his troops, at once strengthened his own power, and gave a mortal blow to that of his successors, who, being invested with a delusive authority, became the slaves of the soldiers. Magnificent games agreeably occupied the minds of the people; and a senator presented a new spectacle, by combating with gladiators. This example at length produced imitators; and astonished Rome beheld personages of the first rank in the state covet, in conjunction with slaves, the most ignominious plaudits.

"Octavius assumed the title of emperor (*imperator*), with which he had been saluted by the soldiers. We have already seen that it was bestowed by troops on their general, when they were satisfied with the mode in which they had been commanded. It was under this modest name, which conferred no authority, that, as sovereign of a powerful nation, he exercised the greatest authority with which any man in Europe had ever been invested.

"He took care, however, that no external pomp should announce his immense power. He occupied the house which had appertained to the orator Hortensius, and added no embellishment whatsoever: his furniture was not superior to that commonly used by a private individual. He sat in the senate, and at the public games, in common with other senators, and took his seat on the same bench with the judges, when they exercised the judicial authority. He was affable

table to all the world. A soldier who had a trial, besought him to plead his cause, and the emperor promised to find him an advocate: 'I did not make use of a proxy (replied the soldier), when I was required to fight for you.' On this, the emperor appeared for him in person.

"We may consider as one of the greatest benefits conferred by Augustus, that of having shielded the provinces from the oppressions of their governors. The Romans loved shows, and, addicted to their original ferocity, they preferred sanguinary ones. Augustus fully satisfied them in this partiality, and produced in the *arena* animals hitherto unknown in Europe, while he at the same time introduced such a numerous body of gladiators, that these murderous spectacles resembled real combats. Not content with possessing a great empire, he wished it to be illustrated by the glory of the arts. The citizens of Rome applauded the embellishments bestowed on the capital, because it was the provinces that paid the expence. He built the temple of Mars the Avenger, that of Apollo, which he enriched with a public library, the portico of Caius and Lucius, the theatre of Marcellus, and observed, while dying, 'that he had found Rome full of bricks, and left it composed of marble.'

It will be seen, from the above quotations, that, in conformity with the present state of France, Augustus, and every enemy to public liberty, is the hero of M. Lævesque.

"La Guerre de la Vendée."—The War of la Vendée. 1 vol. 12mo.

This little work contains a history of the origin of the civil war, that desolated France during the time of the late republic; and as the subject is interesting, we shall here present our readers with an epitome:—

"The Vendean war, which for so long a period spread terror and desolation throughout a large and fertile portion of France, constitutes one of the most memorable events of modern times, and requires to be fully developed. The bloody theatre of this eventful insurrection was situate, we are told, between the Loire and the Charente: after being confined to a single department, it actually appeared infectious, and soon became general. Originating in the civil and religious prejudices of the natives, the contest exhibited a variety of appearances, all of which were equally formidable. At one time it resembled a secret conspiracy, the roots of which spread throughout an immense extent of territory, while its branches were concealed in the clouds; at another, it might be compared to a volcano, which, by its sudden and terrible explosion, menaced every portion of the empire with ruin.

The disturbances in the Vendean departments were nearly coeval with the revolution, and if, in consequence of that event, some of the finest provinces of France were snatched for a while from the dominion of the nobility and the priesthood, the rudest and most ignorant portion of the empire, on the other hand, appeared destined once more, in the course of events, to become their exclusive patrimony. While the superstitions of Rome, and the prejudices of the middle ages in every other quarter, had lost a portion, at least, of their pristine vigour, they were cherished there with an attachment bordering on idolatry; and after producing a long and terrible war, seemed to elude the unsparing sword of the conqueror; nay, even to survive the extermination of the natives. The inhabitants of this portion of the empire, favoured by nature, and content with the fertility of their soil, did not cultivate commerce. They were destitute of cities and large towns; their roads were nearly impracticable; they submitted, without scruple, to the unfounded dominion of the priesthood; they spoke a language almost entirely different from the rest of France; and they themselves may be considered as but a few degrees removed from the savage state.

Accustomed to a government entirely monarchical, and unacquainted with any other model, they did not dream of improvement; the great events which had agitated the rest of France, were indistinctly, and often untruly related to them; and they knew but little of the proceedings of the national assembly, the capture of the Bastille, and the formation of a new constitution, but through the interested medium of the nobles, the priests, and the men of the law, who resided among them.

It was in vain that some political missionaries, under pretence of enlightening the people, preached the new doctrines relative to a redress of grievances, and an equality of rights: they were immoveably attached to their ancient customs; and the heads of families, jealous of their own authority, contemplated all modern innovations as hostile to that patriarchal

triarchal subordination, which in insulated communities supplies the place of laws, and is only transferred in the progress of civilization, from individuals to societies.

The nobles, few in number, intimidated by the experience of the past, and dreading the evils reserved for them in future, began to court the affections of their vassals, while the parochial clergy, whose deputies in the first assembly had joined the patriots, and now experienced a happier lot, and an additional respect, in consequence of the revolution, were zealous for the continuance of a system so favourable to their interests.

But when the national assembly entirely destroyed the barriers that had so long separated the two privileged orders from the bulk of the people, the scene instantly changed. Many individuals belonging to each of these parties, flying from persecution, took refuge in a country totally unconnected, in respect to political sentiments, with the rest of the nation, and augmented the general discontent. But it was the decree known by the name of the *civil contribution of the clergy*, that embittered the minds, and roused the resentment, and at length armed the hands of a fanatical multitude. The greater part of the priesthood, considering the oath as a direct violation of their principles, refused obedience from conscientious motives. The resignations and deprivations that ensued, invited a swarm of apostate monks and inferior clergy from the capital, equally destitute of character and of morals. As might have been easily foreseen, the villages refused to receive their new pastors; and while divine service was performed in the parish churches by the constitutional priests, to empty pews, with the assistance of screwed bayonets, their refractory brethren, who were concealed in the woods, celebrated mass to thousands.

Thus the civil war that took place in France proceeded from the torch of discord, lighted up by the first assembly, which, after solemnly proclaiming liberty of worship, and declaring that there should be no predominant religion, rendered the Levites the enemies of the state and, by touching the ark with an unhallowed hand, endangered the safety of the empire. The second legislature, alarmed at the spirit of disaffection, wished, if not too late, to eradicate this spirit of disaffection entirely, at least to impede its progress; but as the constitution was in full vigour, the necessary measures could not be recurred to without the intervention of the executive power.

The court was accordingly solicited to enforce the laws; but such was the Machiavelian policy prevalent at the period alluded to, that instead of extinguishing the insurrection, it seemed now to be formally invested with the royal sanction, and from that moment it became more formidable than before.*

At length the legislature, in an evil hour, determined to have recourse to measures of severity, and proposed the transportation of all priests, who refused to submit to the civil constitution of the clergy; but Louis XVI. whose spiritual director was at that very period a nonjuring churchman, refused to sanction the decree. This denial, although in strict conformity to the laws, exasperated those calling themselves patriots, precipitated the fall of a tottering throne, and reanimated the hopes of the discontented Vendeans.

The aristocracy, and the clergy of every description, being at this period threatened with proscription, made a common cause. While the one erected the standard of insurrection, the other brandished the torch of fanaticism, and the passions of a good but credulous people were thus exalted to an uncommon pitch of frenzy.

At length a catastrophe was rendered inevitable, by the imprisonment, trial, and execution of the king, and the de-

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* "The revolution had never penetrated (says Philippeaux, one of the deputies on mission) into those parts of Poitou and Britanny, which were the seat of the insurrection. Either by the ignorance or the perversity of the administrative bodies, the laws of the Constituting Assembly, relative to the nobility and clergy, were but imperfectly understood; and it was with infinite pains that even an appearance of submission could be obtained.

"The inhabitants of those countries, plunged into the most profound ignorance, and deprived of all means of communication among themselves, on account of the badness of their roads, remained in subjection to the nobles and the priests, in the midst of enfranchised France.

"The civil commissioners sent thither by the king, instead of opening the eyes of the fanatics, and unmasking and punishing those who misled them, communicated a new degree of force and energy to their errors, and solemnly approved of their criminal resistance to the laws."

crees

crees declaring the youth to be in a state of requisition for the armies. The former of these irritated the minds of all to a degree of madness; and it appeared intolerable, by obeying the second, to arm for the triumph of infedelity over religion, and rebellion over loyalty.

It was soon perceived by some of their leaders, however, that as all the great cities had declared in favour of the revolution, and the army was devoted to the same cause, a partial rebellion must prove ineffectual, and that nothing short of a general union among the disaffected could produce a formidable opposition to the new order of government. Two nobles* accordingly formed the plan of an extensive insurrection, a portion of which was afterwards found sufficient to occupy nearly all the strength and resources of France; and Britanny was destined to become the centre of a revolt, which seems to have extended itself to Normandy, Poitou, La Vendée, and several of the neighbouring departments; but the death of one of the leaders, although it did not annihilate, greatly circumscribed the original plan.

On the flight of the king, some petty commotions took place, but it was not until after his tragical death that any thing like a serious revolution was resolved upon.

At length the white flag, the signal of insurrection, was hoisted, on March 10, 1793, and the people, forgetting all the benefits derived from the revolution, spurning at the exemption from tythes and the rigour of the game-laws, declared themselves resolved to restore the throne, and elevate the altar anew.

The war originally commenced among the inhabitants of Lower Poitou; but it was the natives of the nearly impenetrable districts of Le Bocage, and Le Roux, insulated from the rest of mankind, still professing all the barbarous prejudices of the twelfth century, at once the humble bondmen of the nobles, and the willing slaves of the church, who proved the most determined enemies of the new commonwealth.

The insurgents, inflamed by success, and stimulated by those who employed their prejudices as so many levers to move them at their will, assembled in either separate or collective bodies, at the command of their ecclesiastical and military chiefs, and acquired appellations sometimes regulated by their local position, and sometimes by the names of their leaders.

Le Bocage, an extensive district, the name of which is descriptive of its nature, became the cradle of the war, and obtained for it the general appellation of Vendean, from the department in which it happened to be included, according to the new territorial division.

Although destitute of large rivers, this portion of France is very much intersected, very uneven, notwithstanding it does not abound with mountains, and full of trees, notwithstanding it contains but few forests. It is rendered difficult of approach, by means of hills, vallies, ravines, and rivulets, mostly dry, indeed, during the heats of summer, but instantly transformed after a few showers of rain, into impassable torrents. In addition to this, the fields are divided into small enclosures, and parted by ditches, while the trees on the banks are so thickly planted, as almost to produce the same effect as pallisades around a fortification.

The great roads in La Vendée are unsafe, being flanked by wide and deep ditches; their banks also are obstructed by hedges and bushes, well calculated to conceal an enemy that delights in ambuscades and sudden attacks. The cross paths form so many hollow ways, being sunk ten or twelve feet below the surface of the earth, and constantly expose the invaders to be fired at from commanding ground, while they themselves are under the necessity of remaining in the valley below. The convoys were unable to travel more than three leagues a day; oxen were obliged to be substituted for horses, and cavalry and artillery, the two grand instruments of modern warfare, by means of which a civilized easily obtain a superiority over a barbarous people, were here but of little use; while the most skilful officer, being obliged to assimilate his mode of conducting hostilities with that of the enemy, in fact possessed no advantage over them. In addition to all these considerations, as this unseen foe never presented the usual order of battle, it was unknown on what point a convoy, an escort, or a detachment, was to engage, or whether the action was likely to commence in the van, the rear, or either of the flanks; while on the other hand, the wary foe eluded the possiblity of a surprize, and seldom fought but when confident of superior numbers, and certain of victory.

Their attack, on the other hand, was dreadful

* Laroyerie and D'Elbée, the former a native of Britanny, the latter of Poitou.

dreadful, sudden, and unforeseen; they generally advanced in form of a crescent, and their best marksmen composed of the huntsmen of Leroux, and the poachers of the Bocage, who never fired without taking aim, were placed in their wings, so that embracing the enemy, and closing as they approached, all who dared to oppose them seemed to be confined within a circle of destruction. If conquerors, it became impossible for the vanquished to escape; if overcome, it was difficult to follow them; in fine, such was the peculiarity of this novel mode of fighting, that an officer who had served during ten campaigns on the frontiers, would have found himself a novice in the interior of France, while the soldier, at once disgusted and discouraged by this mode of warfare, lost his former energy, became dissipated and disgraced by plunder, and no longer thought of subordination.

But the contest was not confined to those strictly termed Vendeans, although they fought with an obstinacy of valour that entities them to particular notice.

The "rebels of the Morbihan," as they were termed, consisted of the inhabitants of about seventy-five villages, in the districts of Ploermel and Pontivy, who, possessing all the zeal of the primitive times, beheld their harvests destroyed, their houses burnt to the ground, and themselves and children exposed to persecution, and even to death, that they might hear mass, and receive benediction from the hands of an orthodox priest.

The Chouans were at first a band of desperadoes, composed chiefly of smugglers; and as they appear to have been actuated by the hope of booty, rather than an attachment to principle, they alone seem to have been justly entitled to the appellation of *banditti*. They first met in the neighbourhood of Laval and La Gravelle, and chiefly confined their predatory excursions to the forests of Le Pertre and La Guerche, until they were strengthened by an accession from the neighbouring countries, and organized into some degree of form and consistency, by the Chevalier de Puisaye, and the Count de Boulainvilliers. They then extended their operations over a larger district, embraced a portion of territory resembling a parallelogram, of which the cities and towns of Nantes, Angers, Mayenne, and Rennes, constituted the four angles;* and although they originally appeared in bodies of from thirty to forty men only, they became at length so numerous as to resemble armies.*

The nobles of Britanny and Lower Normandy countenanced the first efforts of the Chouans, hoping that either a general insurrection would ensue, or at least that an armed and formidable assemblage would be produced by their means, in consequence of which a free communication might be kept up with the islands of Jersey and Guernsey, where a great number of the malcontents had taken refuge. The peasantry also declared in their favour, and were prepared, out of love to the priests, to bend once more under the yoke of the nobles. But the inhabitants of all the chief towns, and particularly of Nantes and Rennes, contained the same men who had been sticklers for liberty, even during the existence of the monarchy, and these, from the very beginning, had declared themselves explicitly in favour of the revolution. It was they who opposed the Chouans with an uniform constancy; and although the departments of the Maine, the Loire, and the Sarthe, were at one period overrun by these insurgents, yet none of them found either refuge or adherents within their walls.

But it was part of Lower Poitou, called *Le Marais*, the name of which fully implies its situation, that became the most difficult to conquer, or even to assail, and afforded all the means of carrying on a defensive war. It is a flat, open country, bordering on the sea, intersected on all the other points of its circumference by canals, or saltmarshes, constituting a species of natural fortification, highly advantageous to the inhabitants, and no less novel than embarrassing in respect to strangers. Few carriage-roads are to be met with; the paths are raised considerably above the surface, in order to obviate the effects of floods, and the passes, which are difficult in all seasons, become wholly impracticable during winter. Such is the country into which it was necessary to carry the war; and

* Memoires par General Turreau.

* The Chouans are supposed to have derived their appellation from two brothers of that name; but Desodoards asserts, in his "Histoire Philosophique," that it originated in the appellation given to those formerly connected with the smugglers, and who, by imitating the tones of the screech-owl (*le chat-huant*), warned them of danger. They were accordingly termed *Chat-huans*, pronounced Chouans by the peasants.

where

where La Charette for a long time maintained an undisputed dominion. The canals, which are from fifteen to twenty feet wide, presented the most formidable obstacles to the progress of an enemy; nor did the insurgent, who wisely made war in strict conformity with the nature of his country, neglect to reap all possible advantage from local circumstances. On the appearance of the foe, he prepared to act as the occasion required; he seldom attacked except when a manifest advantage presented itself; and, like the Parthian of old, was never more terrible than when he fled. In the latter case, two modes of escape presented themselves. Attaching his musket, to which suspended by a belt the bandoleers containing his gunpowder, he leaped, by means of a long pole, to the opposite bank, with equal quickness and dexterity, so as to defy the most expert veteran. But when the sudden approach and favourable position of the enemy exposed him to their fire, he immediately darted down the bank, and throwing himself into his *niole**, a boat peculiar to the country, steered himself across with all the dexterity of an Indian, and instantly concealed himself on the other side. After this he suddenly appeared behind a mound of earth, and inflicted, at his leisure, a deadly wound, while he himself remained sheltered in safety. The traverses formed by the canals presented so many fortifications, rendered difficult of approach by means of broad and deep ditches, and the moment that the invaders appeared intimidated, or ready to give way, the enemy seemed to rise out of both land and water, and by means of their savage yells, and menacing attitudes, added to the general terror. Thus, while the Vendean in the upper country made war after the method of the Americans, and, like the southern tribes, took, from behind a tree, which rendered him invulnerable, a deadly aim at his adversary; the native of the marshy regions traversed the surrounding waters with all the facility of the inhabitants of the northern lakes, and found immediate protection within the recesses of an immense morass, or an impenetrable swamp. Nor did the inhabitants always remain on the defensive, for they at times sallied forth from their fastnesses, to follow the fortunes of a favourite leader in the interior, or to range along the coast, with a view of facilitating the arrival of supplies from abroad.

Thus the Vendeans in general practised a mode of fighting practicable perhaps in their own country alone, because peculiar to the nature of the soil, and the genius of the inhabitants. To these characteristic advantages are to be added an inviolable attachment to their party; an unlimited confidence in their chiefs, whether vanquished or victorious; a fidelity and obedience that made amends for the neglect of discipline; an enthusiasm that fully supplied the want of tactical knowledge; an invincible courage, equally proof against danger, fatigue, and famine: such were the men, who for a long time fancied that victory was attached to their standards, and who, uniting a multitude of heroic qualities, only wanted humanity to render themselves models among warriors. Fighting sometimes as solitary individuals; at other times acting in immense masses, according to circumstances, they by degrees extended the theatre of their hostilities, and, no longer confined to the Bocage and Leroux, that first witnessed their exploits, they at length for their northern boundaries had the Loire; to the west the sea; to the south Fontenay, Luçon, Les Sables and Niort; and to the east Parthenay, Thouars, and Doué. Although totally unacquainted with the attack of fortified places, and checked at the sight of a rampart or a ditch, they yet found means to make themselves masters of Saumur and Angers; and had they not miscarried before Nantes, they might probably have realized the theories of some of their leaders, and an anomalous band of peasants and banditti would have achieved a new revolution in behalf of the dethroned Bourbons, the exiled nobles, and the proscribed priests.

So destitute were they of arms, that the malcontents began the war* with pitchforks and bludgeons; the castles of the nobility soon furnished double-barrelled guns, carabines, and blunderbusses, while some of the insurgents actually took the field with that fantastic armour, and those rude engines of destruction, which were introduced into Europe on the decline of chivalry. At length, however, they obtained muskets, but were at no period regularly supplied with all the accoutrements belonging to regular infantry,

* The *niole* somewhat resembles the English punt, with this difference, that it is more narrow, more light, and more manageable; it differs also in respect to the prow, which is pointed like the Norwegian *prame*.

* September 25, 1793.

fantry, and seldom could be prevailed on to use the bayonet.

On the first signal, the peasantry, relinquishing the hoe or the spade, seized their guns, repaired to the place of rendezvous full of audacity and confidence. But they were seldom detained above two or three days, for, like the feudal armies of old, the royalists deemed their toils and their duties at an end with the expedition.

Possessing all the fanaticism of the first crusaders, the Vendeans went to a battle with the same chearfulness as to a feast. Old men, priests, and boys, rushed forth promiscuously to the attack; even children of twelve and thirteen years of age were slain in the first ranks, exciting and participating in the fury of the armed multitude around them. Nor was this new-born rage for war confined to one sex alone. A multitude of Amazons fought in the army of Stofflet with a masculine intrepidity, and were at length clothed like, and incorporated with, his troops. Some of them bore fusils in the ranks, others, still more daring, pointed and worked the artillery; one acting as a chief during the heat of battle, rallied her troops thrice, and brought them back to the charge. But two ladies, young, beautiful, and descended from illustrious ancestors, deserve particular mention; these not only employed the attainments of one sex, to embroider the banners of the royal and catholic army with devices appropriate to the cause espoused by them, but assuming a valour and intrepidity supposed to be peculiar to the other, carried terror and death throughout the ranks of the republican army. The first of these, of the same name with, and cousin to La Rochefoucault de Beaulieu, one of the chiefs of the Vendeans, and a member of the council that directed all their operations, distinguished herself upon a variety of occasions; the other was sister to Lescure, who, at the battle of Thouars, is said to have attacked and routed near twenty thousand men, with only one-fourth of that number. These extraordinary females, resembling the Camillas and Penthesileas of ancient times, charged the enemy with undaunted resolution, and, like them too, perished in battle.

Nor did the chiefs of the royal party entirely trust to that enthusiasm which seems to have actuated both sexes, or to those predatory excursions, which not unfrequently supplied them with provisions and ammunition; for although they fought almost every day, and often in several places at once, they yet found time for the cultivation of their fields, and even for the fabrication of arms and gunpowder. The wonder will not be decreased, when it is stated that they were at that very moment hemmed in on all sides by the western army, so stationed as to form a circle around the revolted country, of which the Loire, fortified in many points, constituted the diameter. Notwithstanding this, the royalists actually had their commissaries, their treasurers, their agents, and their magazines, while a select council acted in the name of, and under the letters-patent of the Count de Provence, who, from his asylum in the castle of Ham, in Germany, issued his proclamations as regent of France, and not only sanctioned, but appeared to direct the proceedings of the insurgents.

The priests at first appeared to act a conspicuous and disinterested part: but these missionaries of insurrection, were not content with preaching up their tenets, and inflaming the imagination of their respective flocks. Many of them advanced boldly at the head of the Vendean columns, and died the martyrs of their cause. From the very beginning of the contest, miracles were announced in La Vendée. Feverish minds, overheated by enthusiasm, and predisposed towards the wonderful, were easily convinced of whatever it was the interest of their spiritual directors to make them believe. It will scarcely appear surprising, therefore, that they should behold the Virgin Mary appear in person on purpose to consecrate an altar erected in the woods; or see angels provided with rings and irradiated with splendour, announcing victory. They were taught that the son of the God of peace, had himself descended from heaven, to assist at the consecration of standards, the blood-stained drapery of which was destined to wave over the field of battle strewed with the dead and dying, and afterwards to witness the terrible torments inflicted on the agonized limbs of all who survived the carnage.

"These supernatural occurrences were most prevalent, while the minds of the insurgents were as yet undebauched from their primitive simplicity, and anterior to the period when the horrors of war, like the cruelties of the chace, became familiar, and even delightful by custom. The gloom of evening, and the dead of night, as least likely to produce detections, were

were the periods selected for the performance of miracles; but the eve of an expedition was the favourite epoch at which all the arts of priestcraft were recurred to, and when the holy impostor, not content with lavishing eternal blessings in the world to come, would even inculcate the hope of a corporeal resurrection during the present, to those who perished in battle, fighting for the cause of the divinity. Such indeed was the faith of their besotted disciples, that many of them were accustomed to preserve the bodies of their husbands and their children, in expectation of beholding the promise fulfilled, at the end of three days. In short, the Vendeans in general rushed from the church into the field of battle, and after the celebration of mass, and the ceremony of confession, gave or received death with equal constancy, certain in one case to be honoured with the palm of victory, and in the other to be decorated with the crown of martyrdom.

Prejudices of another kind contributed too, although in a less degree, to rivet the attachment of the peasantry to the cause of the clergy and the nobles, which they were taught to consider as their own. The heads of some of the principal noble families of Poitou, and Britanny, after instigating their vassals to rise and participate in the first commotions, at length appeared in arms themselves. The sounding title, rather than the personal merits of the Prince de Talmont, acquired him a number of followers; the Chevalier D'Autichamp, and the Marquis Lescure, Bernard de Marigny, and the Count La Roche Jacquelon, united great valour and considerable talents with high birth; Leroyerie, who possessed many of the qualities of a great statesman; and D'Elbée, who had served both in France and abroad, made war upon scientific principles. On the other hand, a Stofflet, and a Charette, although often victorious, ought to be considered as active partizans, rather than able generals: while a Catineau, a Duhoux, a Pyron, and a Joly, were little better than so many freebooters.

Had the two brothers of Louis XVI. whose royal descent and high claims would have either overawed or united the jarring pretensions of the different leaders in one common cause, been suffered to repair to La Vendée, there can be little doubt that a new turn would have been given to the contest. At all events, a more steady, and a more formidable opposition must have taken place in the very heart of France, had these princes proved themselves worthy of their descent from Henry IV. They would have been conducted, perhaps, in triumph to Paris, the scaffolds throughout the capital of the provinces would have been stained with the blood of the republicans, and the holy oil of Rheims would have been once more employed, in consecrating a form of government approaching to despotism, in the person of another Bourbon."

It will be seen from the above statement, which is perhaps in many points of view grossly exaggerated, that the author is an old republican, equally an enemy to fanatical priests, and to despotic monarchs, and like a multitude of others, no doubt, hostile on the very same principles, to the real, although splendid tyranny of Bonaparte.

MISCELLANEOUS.

"Manuscrits de M. Necker, publiés par sa Fille."—Manuscripts of Mr. Necker, published by his Daughter. Geneva, 1807, 1 vol. 8vo. The most interesting part of this work perhaps, is the preface, entitled "Du Caractère de M. Necker, et de sa Vie Privée," or an Account of the Character and Private Life of the Author; a translation of which has already been given in the Monthly Magazine (vol. xx. p. 137, &c.)

The articles contained in the body of the volume are: 1. On the legislation and commerce of grain: this is a subject in which M. Necker had written before, and enters more in detail in respect to it than any other.

2. Life, an Essay.
3. Political Economy.
4. The Envious.
5. The Union of Morals and Politics.
6. Proverbial Ideas.
7. Mediocrity.
8. Measure.
9. Necessity.
10. Myself—this, like many of the former, consists only of eight or nine lines.
11. *Les Journalistes* — "You are to write against such an author, against such a sect, against such a government, against such a nation; and the journalist obeys. Is this an honourable employment? No, surely."

In Number 22, we find Bonaparte, when only first consul, marked "as a man of firmness and decision in point of character, and this," it is added, "is the first quality in the government of a great nation."

Number 32, is dedicated to an eulogium on Louis XVI. in whose behalf the judgment of futurity is invoked.

"Portefeuille Sentimental."—The Sentimental Portfolio, or a Miscellany of Prose and Poetry, proper to form the Heart, and intended for the Education of Young People of both Sexes. Printed for Dulau, and De Boffe, London, 1808. This small volume is of English manufacture, but it is well calculated to fulfil those good intentions with which it was compiled. We find among many other, littles tories, *Le Petit Marchand de Laine, L'Aveugle et sa Fille; Lysimaque*; *Les Avantages de la Solitude, &c. &c.*

The following is a specimen of the poetry:—

LE PETIT MALHEUREUX.

"Prenez pitié d'un petit malheureux,
Chargé tout seul du soin de son vieux père;
Ils n'ont, helas! pour subsister tous deux,
Qu'un peu de pain qu'on donne à leur misère.
Plaignez leur sort, pretez leur vos secours;
C'est à regret que ma voix vous implore:
De longs travaux l'un a rempli ses jours;
Pour travailler l'autre est trop jeune encore.
Soyez touchés de leur sort malheureux;
Prenez pitié de l'enfant et du père;
Ils n'ont, helas! pour subsister tous deux,
Que la pitié qu' inspire leur misère."

"Le Genie de l'Amour, ou Dissertation sur l'Amour Profane & Religieux, & de son Influence sur les Sciences & les Arts."—The Genius of Love; or, a Dissertation on Love, Religious and Profane, and also on its Influence over the Arts and Sciences; by M. C. DE MUROMENIL.

In this strange medley, we find that the God who presides over love, taught mankind the art of writing; that this passion is the source of all institutions, and sensations, whether moral, physical, or religious, &c. In short, we are indebted to it, for music, poetry, and even dancing; we are, at the same time, treated with a dissertation on the Psalms of David, and the whole subject, by means of some unhappy and unappropriate combinations, assumes a ludicrous appearance.

"Causes de l'Indigence, & de l'Immoralité, Moyens de les détruire; par MARC-FRANCOIS HACHE."—The Causes of Indigence and Immorality, with the Means of removing them. The author's own idea of the manner in which these great objects are to be obtained, is to be gathered from the following lines:

"Sublime instinct de la Nature,
Voix puissante du sentiment,
Contre l'ame inflexible, dure,
Viens plaider pour l'être souffrant.
Saint humanité, de tes flammes
Rallume le foyer divin;
Gravez pour toujours dans nos ames
"L'Amour sacré du genre humain."

The author introduces his subject with a short preface, in which he hints obscurely at his intentions: these are developed however, at large, in a drama in five acts, which occupies the remainder of the volume, and is entitled "Le Malheur Vulgaire, ou la Mere et les Enfans." The second volume consists of a conversation "between an uncle and his nephew, after their return to the castle."

"La Fontaine, et tous les Fabulistes: ou La Fontaine Comparé avec ses Modèles et ses Imitateurs."—La Fontaine and all the Fabulists: or, La Fontaine compared with his Models and his Imitators, with critical, grammatical, and literary observations: to which are added historical notes by M. N. S. GUILLON, 2 vols. 8vo.

The first volume contains the eulogy of La Fontaine; and every fable is ushered in with a list of those authors, who have before treated on the same subject.

POETRY.

"Recueil de Poesie, &c." A collection of French poetry, 1 vol. 8vo. This miscellany contains the effusions of a number of living authors, such as M. M. Aubert, Hoffman, Arnault, Guichard, Grénus, Lemontey, &c. We shall give a few specimens, with the names annexed:

LE CHIEN ET LE CHAT.
(*The Dog and the Cat.*)

PATAUD jouait avec Raton,
Mais sans gronder, sans mordre, en camarade, en frère:
Les chiens sont bonnes gens; mais les chats, nous dit-on,
Sont justement tout le contraire.
Raton, bien qu'il jurât toujours
Avoir fait patte de velours,
Raton, et ce n'est point une histoire apocryphe,
Dans la peau d'un ami, comme fait maint plaisant,
Enfoncait, tout en s'amusant,
Tantôt la dent, tantôt la griffe.
Pareil jeu dut cesser bientôt.
—Hé quoi! Pataud, tu fais la mine?
Ne sais-tu pas qu'il est d'un sot
De se fâcher quand on badine?
Ne suis-je pas ton bon ami?
—Prends le nom qui convient à ton humeur maligne,
Raton; ne sois rien à demi:
J'aime mieux un franc ennemi
Qu'un bon ami qui m'égratigne.

ARNAULT.

L'AIGLE

L'AIGLE ET LE SERPENT.

(The Eagle and the Serpent.)

Un aigle avait quitté le séjour du tonnerre;
Modestement il marchait sur la terre.
A peine y marche-t-il, qu'il rencontre un serpent.
Aussitôt l'animal rampant
Au favori des Dieux veut déclarer la guerre.
Déjà le reptile insolent,
Bouffi d'envie et de colère,
Se dresse sur sa queue et s'élance en sifflant.
Le roi du peuple volatile
Peut se venger; mais d'un air dédaigneux
Il prend un vol sublime, et se perd dans les cieux,
Où ne peut s'élever le regard du reptile.

HOFFMAN.

LE SINGE AU BAL.

(The Ape at a Ball.)

Buffon avait un singe, un grave orang-outang,
Qui d'un valet faisait l'office,
Et qui, sur ses deux pieds sans peine se tenant,
Avait la taille et le flegme d'un Suisse.
Pour s'amuser un jour de carnaval
L'historien de la nature
Au bal de l'Opéra conduisit l'animal
Dans une décente parure.
De taffetas jonquille un ample domino;
Les gants, les brodequins, le masque de Venise,
De pied en cap déguisaient le Pungo,
Et des plus clairvoyans préparaient la méprise.
Buffon arrive avec son Africain:
Un savoyard leur aide à sortir de voiture;
Et tous deux introduits vont chercher aventure.
Nul ne remarque l'écrivain;
Mais du grand singe il n'en est pas de même:
On le voit dans la foule aller d'un pas égal,
Et d'une indifférence extrême
Contempler tous les fous du bal.
Sa majesté fière et tranquille,
Je ne sais quoi de neuf, d'original,
Attirent tous les yeux sur le masque jonquille.
Dès qu'on est remarqué chez nous on est charmant.
Pour le Pungo chacun se passionne,
Le lutine et le questionne.
Autre sujet d'étonnement;
Lui ne répond à personne.
C'est un prince étranger, dit l'un.—C'est un docteur,
Dit l'autre.—Un évêque.—Oui.—Peut-être un grand d'Espagne
—C'est au moins un ambassadeur.
La foule avec transport l'admire, l'accompagne,
Et tous voudraient lui plaire. Dans la main
Un masque en passant lui glisse
La demeure d'un médecin
Et le billet-doux d'une actrice.
Enfin de l'assemblée il fait seul l'entretien;
Pour l'orchestre on n'a plus d'oreilles,
Tant on s'épuise à dire des merveilles
Du grand homme qui ne dit rien.
"Te voilà bien, peuple fantasque!"
S'écrie alors Buffon, du singe ôtant le masque;"
Tu dédaignes le vrai talent,
Et tu veux que l'objet de ton culte imprudent
Reçoive tout son prix de ta tête légère:
Aussi rien n'est plus propre à faire un important
Qu'une bête qui peut se taire."

LEMONTEY.

LES FEMMES ET LA BEAUTÉ.

(The Women and Beauty.)

Les femmes trouvant à redire
A ce qu'ayant du ciel obtenu la beauté,
Le terme en fût si limité,
Qu'elles pouvaient à peine exercer son empire,
Sur cet injuste arrêt des cieux
Furent porter leur plainte au souverain des Dieux.
Jupiter ne pouvant faire une loi nouvelle,
Ni changer le décret par le destin porté,
Pour consoler l'esprit femelle
Leur fit don de la vanité.
Ou par des soins assidus
Se flatta de le paraître;
Celle qui ne l'était plus
S'imagina toujours l'être.

GRÉNUS.

ACCOUNT OF THE PICTURES IN THE MARQUIS OF STAFFORD's GALLERY, ST. JAMES's. BY MR. GEORGE PERRY.

(Concluded from p. 539 vol. 24.)

THE DRAWING ROOM.

PREVIOUSLY to our entering upon a description of the landscapes of the Italian school, it will be found convenient to give a concise history of the Rise and Progress of Landscape Painting, a department which has often been conceived to be equal, in the interest which it excites, to the historical. Some painters, indeed, as Claude le Lorrain, Domenichino and others, have endeavoured to unite these two branches of the art, by inserting historical subjects, upon a small scale,

scale, in their landscape scenery. Of the propriety of such a mixture it is not within our critical rules to decide; the matter must be left a good deal to the fancy and imagination of the spectator, which being often capricious and inventive, prefers the pomp of ornamental figures to those of simple nature. It is much to be believed, however, that the placid emotions raised in the mind by the contemplation of the charming scenes of Berghem, with his cattle and rural figures, or of Ruysdael, being appropriate to the impressions, which the scene excites, are more consonant to our judgment than the representations of ancient mythology. It was formerly a doubt whether the antient painters of Rome and Greece were acquainted with the art of landscape-painting, or whether it might not be considered as being entirely a modern invention, although one should suppose that the art of gardening would naturally lead them to the delineation of landscapes. This doubt has, however, been completely removed by the discoveries lately made at Herculaneum and Pompeii; several of the walls of the ancient houses there, as well as the ceilings, are found to be embellished with beautiful landscapes. In these the diminution of distant objects is carefully marked, the foliage of the trees and the clouds are excellent in their way, the contrast of the forms, and, above all, the perspective of the buildings, is accurately observed. From these instances it must be fairly allowed that the ancients had arrived at a very considerable degree of taste in landscape painting; but amongst the moderns, Paul Brill, an artist of the Italian school, was the first who brought it into any degree of repute; soon afterwards the Flemish school, under Breughel and his followers, rose to a considerable degree of elegance and truth. The chief fault of these early painters is generally found in their distances being much too blue, and their objects too hard and distinct. Immediately after their period arose Salvator, Poussin, and Claude, three eminent contemporaries, who carried the art to its utmost perfection, and who have never since been excelled by any succeeding painters. In the very difficult adjustment of his morning and evening tints, Claude Lorrain stands unrivalled: to say the truth, he seems to have possessed a secret in respect to the aërial colouring, to which only Cuyp and Wilson have been able since to attain. In the bold and romantic choice of objects, Salvator Rosa is unequalled. Poussin's subjects have a fine force of effect, which is partly owing to his large masses of shade, but this sometimes degenerates into heaviness, and like Salvator, he is often too brown and dusky in his colouring. Amongst the Flemish painters who succeeded to the excellencies of the Italian school, may be reckoned Swaneveldt, Milé, Ruysdael, and Wynants. Since this, our English school has produced one illustrious painter, who, upon a fair estimation, may be said to combine the various excellencies of them all, in his skies equal to Claude le Lorrain; in force and richness similar to Poussin; in poetical fancy and native wildness of imagery, as powerful as Salvator; in taste and finish, resembling Swaneveldt. Need the reader to be told of Richard Wilson, the author of Niobe and Procris, so admirally engraved by Woolett? Since this period, a gaudy style of colouring, totally inconsistent with nature or taste, has usurped the canvas, and to the great honour of the present age, has met with the disregard which it so well merited. It was reserved for Mr. Glover to embody in his water-colour drawings all the lucid and beautiful effects which this method of painting was hitherto thought incapable of producing.

Two Landscapes, by François Milé.

Francois Milé, or Milois, adopted the style of Gasper Poussin, which he very much improved by travelling out of his native country, Flanders. There is a pleasant variety in the form of his trees and buildings; his lights however are not kept sufficiently into one mass; which circumstance gives the objects a divided appearance, and his brown tints sometimes predominate too much. These two pictures however do ample credit to the genius of the artist, who was unfortunately cut off by poison, before he had attained to a full perfection in his art.

Two Landscapes, by Domenichino.

It is well for Domenichino's fame that his chief credit lies rather in his historical productions than his landscapes: there is a wildness and a character of sequestered gloom in these two pictures, which is very striking; the trees are richly disposed, but the blue distances and skies do not harmonize very well with the other parts. The masses of light and shadow are broad and well discriminated.

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He seems to have adopted a style between Poussin and Salvator Rosa, which certainly shews considerable taste, but which is less finished than the works of those eminent masters. Whenever he introduces figures (of which he is generally very sparing), they are always well disposed, and contribute much to the general effect. There is frequently too great a blackness in his shadows, which, had he studied from nature in the open air, he might have learned to avoid. As we observed before, it is upon his excellence as an historical painter that his merit chiefly rests.

A Landscape and Figures, by Claude Lorrain.

This small picture represents a view of a most romantic country at day-break: the morning rays of the sun steal gradually over the second distance of the piece, and in a most harmonious manner illuminate the tufted trees, which invest the mountain side. The dewy moisture of the morning and the hazy blue of the distant mountains are so delicate as make all imitation impossible. The figures on the foreground, and cattle, have a most excellent effect, and contribute their share to the general beauty: the trees have all the freshness of spring, admirably tempered by the shades belonging to the time of day, by which means their overbrightness is properly and judiciously subdued. The clouds and sky partake of the morning light, which spreads itself charmingly over the whole, the buildings and other objects being in perfect harmony with the scene. It has often been observed, that Claude did not succeed well in figures; therefore when they are well executed, as in this picture, it is to be supposed that they were inserted in the landscape by some other artist, as he is known to have kept several employed constantly for that purpose. For cattle however he had no substitute, and was obliged to exercise his own pencil—a circumstance much to be lamented; yet they are always placed in good situations so as to assist the picturesque and rural effect.

Landscape, by Claude Lorrain.

A Woodland scene interspersed with groups of trees and cattle. The style of painting is rather thin, washy, and deficient in firmness; the aërial perspective is well observed, and the masses of shadow bold and striking: the effect would perhaps have been stronger if the painter had adopted a brighter mode of colouring, which certainly partakes too much of a dusky-grey hue. The effect of the water (as usual with Claude Lorrain) is admirable; and the high finishing of the weeds, plants, and reeds, is such as could only be obtained by a patient and careful perusal of nature. There is a want of building, and architecture in this piece, in which he was calculated particularly to shine, from his excellent knowledge of contrast and perspective. The landscapes of Claude owe much of their beautiful effect to a vista, or opening through the trees, which often terminates in some pleasing object; an artifice which has often been used by gardeners, and those who lay out pleasure grounds, although few painters, except Claude and Patel, have adopted it in painting. Poussin and Salvator seem to have been wholly unacquainted with it, as well as Wilson; it is an arrangement, however, which very much aids a natural light, by confining it principally to one point.

Two Landscapes, by Claude Lorrain.

The same remarks as those already inserted will apply to these two charming landscapes; but the introduction from the heathen mythology, of several figures in one of these pieces, converted into trees, forming an unnatural object, is highly to be disapproved of, as a matter of taste. The proper province of landscape painting consists in that which is natural and possible; but to observe the arms of men and women branching out into trees, with leaves growing from their fingers, forming altogether a most ridiculous and absurd image, is, indeed, painful, as it derogates entirely from the dignity of the scene. The *licentia poetica* of Ovid, and the *licentia pictoria*, are to be moulded by different principles; and they ought to have been represented either as men or as trees; for in such case the improbability would not be so flagrant.

A Landscape, by Salvator Rosa.

This charming landscape is of an oval form, and represents a rocky promontory projecting into the sea with different vessels and figures, which diversify in a very pleasing manner the various parts of the scenery. There is melancholy wildness and sublimity in the works of this painter, which remind the spectator of many of the most striking passages of Milton, dark Cimmerian deserts, caverns and low-brow'd rocks; such are the chief objects of the painter. Over the deserted scene, scarcely a tree or shrub sheds its partial verdure. In such places he frequently introduces banditti or a group of sooth-

sayers,

sayers, who prognosticate from the flight of birds, the issue of future events. Such characters are highly appropriate, and in union with such scenery; and therefore in this particular walk of the art, he has hitherto remained without a rival, until our much lamented countryman, the ingenious Mortimer, adopted for himself a similar choice of nature. As a landscape-painter, Salvator has this peculiar excellence, that his figures are all admirable and finely introduced, whereas most of those who have excelled in landscape, have in that respect failed, as Claude, Wilson and Poussin. His draperies are always dignified by a multitude of folds; his skies have a character of wild grandeur, by the clouds being formed large, round, and massy. The reflected lights and shadows of the water are well adjusted, and in perfect harmony; and the picture itself is one of the most remarkable in the collection for its superior excellence and fine preservation.

A Landscape, by Salvator Rosa.

An extremely fine picture, and second only to the above; the rapid boldness of his pencil, and the general effect of the lights, are admirable!

A Landscape, by Gaspar Poussin.

In this picture is a great richness of foliage and depth of shadow. The contrasted forms of the clouds, trees, and rocks, are adjusted and measured by the hand of taste, leaving on the mind a high impression of his genius.

A Landscape, by Gaspar Poussin.

A Landscape.

A view from an eminence of a very large and extensive valley, by the same artist, who, in this noble scene, has shewn the utmost efforts of his art: nothing could be more difficult to express, and nothing could be better performed. The *coup d'œil* is delightful. To those who have never visited the beautiful vale of Clwydd, in North Wales, this landscape may serve as a complete substitute: it has frequently been denominated the Arcadia of Britain, and it well deserves that denomination. A pile of mountains, of majestic height, envelopes each side of this beautiful and interesting spot, which seems to be secluded from the rest of the world by the particular hand of nature. Upon their peaceful sides, which are clothed with grass to the summit, innumerable flocks and herds, at different distances, are seen to repose; and the fields in the centre form a complete image of fertility and plenty. Such is the view from Denbigh Castle, whose ancient towers rise in the front of the scene, and uniting with broken rocks and bushes, form a foreground of the utmost richness; whilst at the utmost distance the Irish sea steals upon the sight, with its small distant vessels, dimly discernible,

> Where the prospect opens wide,
> Where the evening gilds the tide;
> How small and close the hedges lie;
> What streaks of meadows cross the eye!

It is highly probable, that, as Gaspar Poussin generally derived his subjects from real views, that some such scene exactly resembling the above, exists in Italy; perhaps in the classical grounds of Tivoli or Frescati. Let the spectator here pause and contemplate the romantic beauties of the whole, for we may safely pronounce that the art of painting cannot go much farther, either in the choice of the objects, or in the truth of the colouring.

We shall now proceed to speak of that eminent artist, Cuyp, a native of Flanders, but equal, in the excellent effect of his sunsets, to Claude himself. By a patient investigation of the evening tints, he succeeded in giving a warmth to his skies and scenery which is hardly to be described; the lucid effects of his water, its transparency, and the admirable drawing of his cattle and figures, have placed his merits in the highest rank of artists, whilst the careful and judicious arrangement of the foliage heightens the effect of the whole.

Two Landscapes, by Cuyp.

These two small landscapes possess great brilliancy of colouring, and harmony of tints, which enliven the appearance of each object contained in them with a sunny lustre, remarkable in the works of this master. The style of his buildings is generally of the same class with the Flemish school, clumsy and ill selected; but the cattle, figures, and landscape, and, above all, the astonishing force and justness of tone, overcome, in the opinion of every liberal critic, these trifling errors. The gradation of the sky, from the warm orange to a gradual blue, without the intervention of green or a dusky blackness of tint, seems to have been a secret with Cuyp which few other painters were acquainted with. Let it be observed, that Berghem never could attain to it, although he endeavoured to hide this fault by the artificial intervention of objects. That Claude, however,

was

was well acquainted with it, is evident from the excellence of gradation observable in his sunsets.

A View on a Canal, by Cuyp.

This piece possesses a delightful transparency in the water; the figures are numerous and very well arranged, the sunny warmth of the sky, is harmonious and is diffused in a most agreeable manner over the whole picture. The chief defect is, that a heavy sloop, with its sails spread out, forms a cumbrous and disagreeable object in the front.

Several excellent landscapes, by Wynants, Ruysdael, and Wouvermans, belong to this part of the collection. The colouring of Wynants has been so often remarked for its pleasing warmth and truth, that there will be no necessity to repeat the observation: suffice to say, that his clouds surpass in the variety of their tints and beauty those of any other painter, either ancient or modern. The colouring of Ruysdael is in all his pictures too black, although his scenes it is true are generally accompanied with a rainy sky; his trees also have too much uniformity. His waterfalls and canal scenery undoubtedly form the best part of his works. Of Wouverman the excellent colouring in respect to horses and figures is very well known; sometimes however his pieces degenerate too much into a black style, which deprives them in some degree of the captivating charm they otherwise would possess. Several beautiful cattle-pieces, by Berghem, complete this part of the gallery, and give an agreeable air of gaiety and life to the whole.

The Muleteers, by Correggio.

An early sketch in oil colours by this great master. There is nothing very pleasing either in the drawing or effect: this piece, therefore, must be valued more as a curiosity than in any other point of view. As, however, we have made mention of some copies from Correggio, which are in this collection, previously to our entering upon the description of the Venetian and Flemish masters, we shall lay before the reader a parallel of those three great ornaments of the Roman style of painting, Correggio, Raphael, and Poussin. By this means, the praise which has already been bestowed upon them will appear more plainly to arise from a just appreciation of their merits than from a bigotted attachment to the works of the oldest masters. For the truth of delineation and the choice of the beautiful in nature, these princes of the art have never been excelled, and but seldom equalled; whilst in other respects, to speak impartially, no painter of the Venetian, Spanish, French, or Flemish schools has been able to equal them. Thus Raphael, by an exquisite gift of taste and discernment, with which he was richly endowed by nature, discovered and produced upon canvas the real beauty, in the faces and forms of all his female figures, hitherto wholly unknown to artists, and resulting from a happy combination and selection of what is most excellent in the ancient statues of Greece, united to living models. Correggio excelled all other painters in the fore-shortening of the limbs, in the gently undulating and varied outline of his objects, and in his simplicity. Poussin excelled in the expression of the passions, a most important department of the art, in which he stands wholly without a rival. Indeed from the description we have already given of his masterpieces of art, The Seven Sacraments, it appears that he entered deeply into the philosophy of the mind and the sympathies which are most natural to man. The palm is justly due therefore to Raphael for beauty, to Correggio for grace, and to Poussin for expression; circumstances in which every other succeeding school has hitherto fallen short of them. Perhaps the Spanish school has approached in the nearest degree to the Roman, in all the higher excellencies of the art; and the names of Murillio, Spagnoletti, and Velasquez, may be allowed to hold the second scale of general excellence, (of whose works there happen to be none in this collection.) To these succeeded the Venetian school under Titian and his followers, the Lombard school of the Caraccis, and lastly the Flemish masters, under Rubens; in all these the truth of drawing, seems to have degenerated considerably. Rembrandt, however, burst forth shortly afterwards with all the force of original genius; and by choosing a curious and hitherto unknown path to fame, namely, the contrasts arising from excessive lights and shades, he has left monuments of his skill, which will be admired by all succeeding ages. Vanderwerf appears by himself in the list of the German painters of history, an artist without a tutor and without any disciples; nevertheless his great character for truth and expression, enforce the necessity of placing his name near to the greatest prodigies of the art.

DINING ROOM, VENETIAN SCHOOL OF PAINTERS.

Diana and Actæon, and Venus rising from the Sea; both by Titian.

These two pictures represent to us the excellent warmth of colouring, which was customary with the Venetian school; but perfection of drawing is not, in these instances, to be at all found, and we are apt to exclaim, Where is the outline of Raphael, and where is the foreshortening of Correggio? The Circumcision and Last Judgment, by Bassano, are painted in a very masterly style, and with much richness in the draperies. In a similar style of excellence, and with more clearness in the colouring, is a picture of Christ at Emmaus, by Paul Veronese, in which the expression of the group is admirable, and the workings of the mind on the faces of the disciples is accurately observed and pointed out. This painter frequently adopted a style of architecture, in the back-grounds of his pictures, which gives a solemn dignity and variety to his subjects, such as Corinthian colonnades, porticos, large flights of steps, with vases, &c. which always impart an agreeable interest to the scene.

Diana and Calisto, by Titian.

The same glaring faults occur in the drawing of this picture, as in those before-mentioned, and it is probable that they were painted in his earliest time, long before he had visited the works of the Roman artists.

Two Battle Pieces, by Bourgignone.

The works of this painter are not very scarce, they are painted in a free and masterly style, and with a bold and rapid pencil. The dresses also are picturesque and well varied, and there is a chastity of colouring in the sky and distance, which is highly suitable to the whole.

THE FLEMISH SCHOOL OF PAINTERS.

A Flower Piece, by Van Huysum.

There is an admirable freshness and lustre in the works of Van Huysum, which have a closer resemblance to the natural appearance of flowers, than those by any other artist of that department, either before or since his time. The roundness and pure colouring of his roses, the delicate neatness of his hand in the representation of insects, the force and relief which is observable in his white flowers, all conspire to place him as the highest in this walk of the imitatory art. The flowers of Baptist are too cold and heavy, those of Van Ost too transparent and flat, being painted very thin; whilst this artist properly choosing the medium, equally rejecting the heavy and the washy manner of these two, has exhibited to our view a picture which is in every way quite a deception. The soft and elegant bloom of the rose flourishes here in perpetual spring, the delicate blue of the harebell offers its gentle and inoffensive contrast; the rich fleur-de-lis crowns the whole with its spreading purple leaves. Upon the white rose is seen a curious species of insect, and the common ant is observable in many parts of the piece, an animal very difficult to imitate, and yet these seem to be quite alive; a fly also in the upper part of the picture is completely tangible, and seems ready to start from the touch of the spectator. In what terms shall the laborious and inimitable pictures of Van Huysum be spoken of. They have this peculiar disadvantage attending them, that they make the critic dissatisfied with all other painters in the same walk; and it is reported of this picture, that the original price was two thousand guineas, even during the painter's life. To gratify, however, the curiosity of the amateur, we shall enter more particularly into a description of the parts, as it is allowed upon all hands to be one of the finest pictures in the collection. In historical subjects which form the epic style in painting, the mind is variously moved, and sometimes the contrast of the thoughts, is the subject cause of excellence; but in the study of flower-pieces, there is a sense of pleasure throughout, from the beginning to the end. In the centre of the picture is represented a beautiful white rose, whose delicate shades are admirably relieved by another, which has a blushing tint adjoining; behind these the staring marygold and poppy are concealed, and to use the words of Blair,

"What would offend the eye,
The painter casts discreetly into shade."

On one side the harebell reclines its head, as if it languished from envy of its fair rivals of the garden; opposite to it is a rose-bud, in the same situation, the emblem of youth, cut off in its prime; above all, the flower-de-luce lifts its magic head, and through its half opening blossom may be traced all its Linnean characters. But the climax of the imitating art, lies chiefly in the drops of water, which it is said have frequently deceived even connoisseurs, who have attributed them to a damp air existing in the room, instead of the true cause, the pictorial art.

art. The large flower piece, by Van-Ost, seems very properly placed near it, to serve as a foil to its superior merits. But who could paint like Van Huysum?

Four Paintings.

These are sea pieces by the celebrated William Vandervelde, of the Flemish school, whose naval pictures are deemed by the most excellent judges to be inimitable. The water, sky, and objects, are all in perfect unison, the clouds seem as if they were moving with the wind; the figures in the boats are finished with spirit and freedom: there is a pleasing variety also in the disposition of the lights, and the most distant objects seem to vanish into thin air. Vandervelde often represents the guns as fired off by the shipping; of these the smoke is always so admirably shadowed, and contrasted with the rest of the colouring, as completely to resemble nature. Upon the whole, there has been no fashion in his pictures, they were equally esteemed, during his life, as at present. He resided for a considerable time in London, and was appointed marine painter to Charles II. by whom his works were held in the highest esteem.

A young Gentleman reading in his Study, by Gerard Douw.

This admirable little picture exhibits, to great advantage, the high finishing of the Flemish school. The light shines in from a side window upon the young student who is seated at his table, and seems to be deeply meditating on what he has read. His books are piled up, folio upon folio: the globe too, and the green cloth, which covers the table, and which hangs in folds upon the floor, are most richly shadowed; the simple light of the window strikes all the objects from one point, like the rays from the rising sun, and is similar to them in the brilliancy of effect. The face of the young man seems alive, and to start from the canvas, and the exquisite care and art of the painter are observable in all the objects which are laid upon the floor, and which may be called the Dutch accompaniments. A curious pewter quart, with the lid dinged from frequent use, is laid at his feet, empty of course, which circumstance seems to make him pause in his studies, as if anxious to replenish it. The whole is a good and useful lesson for those, who value authors only for their size; which brings to mind the old adage, "that a large book is a great evil;" or the words of Bacon, "that some books should only be tasted, others chewed, and others swallowed, and digested." If youth be too much confined to a solitary life of study, the thoughts will wander abroad, and to variety we must at last have recourse, as one of the greatest pleasures of our existence, and then we shall find "sermons in stones, and good in every thing." It is the conversation also of active society which is necessary to illuminate the knowledge to be derived from reading, as the flint is struck by the steel to elicit the spark; even so truth springs from the opposition of thoughts and sentiments. In this picture the light seems beaming in at the window to reproach him, and to say, "Why do you waste your hours here? Come abroad and mix with society; you will then join with the science of books, the knowledge of mankind, worth perhaps nine-tenths of the whole,

"The proper study of mankind is man."

Such pictures, when properly understood, convey a continual and lasting moral to the mind. "*Ut pictura sic poesis.*" The pictures of Gerard Douw, have borne an incomprehensible price, and are only to be found in the cabinets of the richest noblemen, or princes; and no wonder, for it is reported of him that he was two months employed upon painting a broom; a friend coming into his room, and expressing his surprize at his patience, "I have yet," said he, "seven days' work to perform upon that object." He was the pupil of Rembrandt, whom he excelled in colouring, but his pictures are smaller, and of course not so much celebrated by those who look for several yards square of canvas: he was also less covetous, and made painting rather his amusement, than an effort of labour. It is said, upon good authority also, that he had the weight of his pictures paid in gold, and that, upon this account, he very naturally used the heaviest wood for his boards, that his profit might be enhanced accordingly, and that he marked upon the back of his pictures, the number of hours employed upon each.

NATIONAL INSTITUTE OF FRANCE.

ACCOUNT *of the* ORIGIN, HISTORY, *and* PROGRESS *of* PRINTING, *in* STEREOTYPE, *commonly called the* ART *of* BLOCK-PRINTING; *read to the* NATIONAL INSTITUTE *of* FRANCE, *by* A. G. CAMUS.

(Concluded from p. 450.)

THE author then proceeds to mention the following fact, which, as he conceives, refers to the period of time he has been considering. There has been lately communicated to him, he observes, the first pages of a small Virgil, in octavo, or in twelves, accompanied with the following note. "This Virgil was polytyped about the year 1780, in common metal characters, by Andrew Foulis, of Glasgow, who obtained for his process a patent, or exclusive privilege, during the term of fifteen years." The author easily recognized the types of Foulis; he found in this fragment the faults that are usually in stereotype editions, such as characters deformed at the time of the pression, and others unequally printed. In this fragment, the author regrets that there is neither title nor advertisement; nothing, in short, to fix the precise date of the edition, nor to indicate the methods according to which it was executed. The edition here cited may be known, he says, by a fault in the first word of the 18th verse of the 6th Eclogue, page 15, line 4, where we read *adgresti*, in lieu of *adgressi*.

The year 1786 is a remarkable epoch in the history of polytypage, and stereotypy, from the use that Hoffmann (Francis Ignatius Joseph), an Alsacian, made of the discoveries of those who had preceded him, and from the latitude or extension which he attempted to give them. The first epoch of his discoveries may be referred to the year 1783; and in fact, in the volume of Arts of *L'Encyclopédie Methodique*, which contains the article Printing, and which appeared in 1784, there is the following passage: "We may quote among the experiments in printing, a new art of M. Hoffmann, a German, who has settled in France this year, 1784." The author rejects the words, "new art," as he contends that Hoffman did not invent any thing, but only succeeded in the application and combination of the processes already discovered.

Stereotypy or polytypy, as it respects the mode of printing with letters, principally engaged the attention of Hoffmann. He had learned in Darcet's Essay the composition of alloys or mixtures, which may be congealed, in some measure, like soft wax. From the experiments of Ged, he had conceived the idea of moulding or casting forms for printing in a paste or clayey consistence. Hoffmann himself says, "A form, set up with moveable types by the method of ordinary composing, serves me to make a mould by pressure into a fat soft earth, mixed with plaster, and prepared with a gelatinous substance formed of syrup of gum and sediment of potatoes. This served as a matrix, in which a composition of lead, pewter, and of bismuth, when pressed at the moment of cooling, yielded tables, which expressed in relievo the characters that had served to make the matrix."

Hoffmann printed by this process many leaves of his polytype journal; and he announced as a polytyped book, the *Recherches historiques sur les Maures*, a work by de Chenier (the father) which appeared in 1787, in three volumes 8vo. After an attentive examination of these volumes, I am of opinion says the author, that with an exception of the tables at the end of each volume, the whole has been polytyped. One of the reasons which induces him to think so, is the attention that has been paid to the marking, both on the front and back of each page, at the bottom, the volume to which it belongs; a precaution not used, and indeed quite useless in the ordinary mode of printing. During the time that Hoffmann was publishing this work, he annexed to one of the numbers of his polytype journal, two proofs of page 69 of the first volume of the *Recherches sur les Maures*, one printed with a polytyped plate, the other with moveable characters, that a comparison might be made respecting the result of the two operations. The author does enter into a detail of the faults which this proof exhibits; it is easy to perceive, he remarks, that several characters do not resemble the characters that served to sink the matrix.

Such were the methods that Hoffmann had adopted in printing, with respect to

cast types. As to the process for imitating graving on copper, the following is what he says concerning it in the manuscript memoir already cited. The metal that he made use of to run or cast in his argile moulds being capable of yielding, by the help of strong pressure, the most delicate strokes of the types, he found out a method of making plates, which represented by hollow lines, as in an engraving, the writing or the designs made on a plate of polished copper, discovering the least thickness left by the strokes that he had formed with an earthy colour, when at the instant of cooling the plate of copper was pressed on the metal composition. The plate formed of this metal might be printed in the rolling press like any other engraving. Hoffmann admits that this kind of graving is not without its difficulties; and it appears to me, says the author, that he made but little use of it.

About the year 1784, Hoffman laid before the public the result of his method. A paper emanating from the Academy of Sciences, and bearing date March 13, 1784 (and signed Le Roi, one of the members), contains the following notification: "We," namely, the president de Sarron, M. Bailly, and myself, "having visited M. Hoffmann, at his apartments, at half past eleven this morning, we each wrote a sentence on a plate of copper which he presented to us, with some black ink that he had prepared. We delivered to him the plate so written on, at sixteen minutes past twelve: in fourteen minutes after, he returned us the plate, which he had been making use of in order to make another plate, calculated to print what we had written; and we effaced the writing of the first plate; in another quarter of an hour, he gave us a proof of our writing, which he had just drawn off; and this we now submit to the inspection of the Academy."

The proof is annexed to the note here transcribed. It is manifest, says the author, that the plate which served for the impression, was a plate hollowed or scooped in the manner of a graving on copper. The writing is distinguishable and legible, but is, however, such as would be produced with thick and muddy ink.

Annexed to the same note, says the author, appear two proofs of white writing on a black ground. This has, likewise, been executed by means of a metal plate. The white strokes which represent the writing are neat and fine, and in the style of a good running hand. Nothing appears to indicate the method that Hoffmann employed in order to keep these strokes white, on a black ground. There is another page, 4to. size, which has a figure at the head and is intitled: "*Heliopt du Chevalier de Sorny, pour connoitre les longitudes en mer.*" The characters resemble those used in our printing-offices, but they appear to have been traced by the hand, and polytyped, in order to obtain a hollow block in the mode of engraving on copper. The impression was certainly made with a metal form, by means of the rolling press.

About the end of the year 1784, Hoffmann composed a prospectus of the polytype journal of Arts and Sciences, in which he announced that if the public should give him due encouragement, he should have his journal ready for delivery by the first of January, 1785.

Hoffmann, father and son, had obtained, about that time, for fifteen years, an exclusive privilege of graving hollow and in relief, according to the process of a new art; and in the month of January, 1785, they obtained some privilege for their journal; but they had much opposition to encounter on the part of the copper-plate printers. Foreseeing, likewise an equal opposition from the letter-press printers, they addressed themselves to De Miromenil, keeper of the seals, and solicited from him a privilege similar to that of an ordinary printer, under the distinctive title of a polytype press.

On receiving the memorial of the Hoffmanns, the keeper of the seals consulted with a number of magistrates on the subject; and when Vidaud de la Tour, counsellor of state, was afterwards appointed superintendant of the department relating to books and booksellers, the keeper of the seals, by a letter bearing date August 17, 1785, gave him in charge to make trial of the process of the Hoffmanns, and, on receiving from them the secret of their discovery, to deposit the same under seals, in the register's office of the council.

The two commissioners went to the office of the Hoffmanns on the 27th of September, 1785; and on the 1st of October following, they transmitted a written report to the keeper of the seals. It appears from this that the Hoffmanns had laid before them different proofs in *writing*, in *music*, graving, and printing, as likewise, some part of the preparations that were necessary in the process. A

memoir of the Hoffmanns on the subject, was afterwards read in their hearing, which described in a very intelligible manner all the different operations which entered into the process of the Hoffmanns. Lastly, a plate of metal was presented to the commissioners on which they wrote three lines with a common pen, and ink prepared for the purpose; not many seconds after which, they were shown proofs of their own writing, such as they had traced it on the metal plate.

The counsellor of state, Vidaud de la Tour, accompanied the report with a letter in which he gave an account to the keeper of the seals, of his personal observations relative to the process of the Hoffmanns. Here follows an abstract of it:—

" The polytype art of Hoffmann is yet very remote from perfection, but it is capable of attaining it. The subjects of its operation are writing, graving, and printing. In order to repeat the writing, the ink prepared by the Hoffmanns is indispensable; the writing must also be performed on a metal plate. The writing performed on paper with the prepared ink, cannot be repeated. The part relating to drawings is that wherein the the smallest progress has been made; it it is difficult to obtain from the finest cast plate, a design equal to impressions from wood cuts. But, as in the case of music, it may be rendered very useful, and so as to lower the price of engravings. As to printing, I have my doubts (says the commissioner) whether we shall ever be able, by this method, to obtain types as elegant as those which are made use of, in the superb editions of some of our capital works, as second proofs will, of course, fall short of the neatness and clearness of the first proof: but there is this advantage attending it, that with a small number of types, the multiplication of works of every kind may be extended *ad infinitum.*"

The lofty manner in which Hoffmann had announced his discoveries, and the air of mystery in which he had involved them, stimulated curiosity and industry in others. Either Hoffmann's method was found out, or else similar methods were resorted to. Bulliard, author of the *French Flora*, and L'Heritier, Member of the Institute, polytyped in Hoffmann's manner. Pierres, who published in 1773, a description of Ged's Sallust, had made attempts, from about that time, to cast metal for types in sand-moulds. He sent me, says the author, a little specimen of sixteen lines, but the effect produced, was very imperfect. He continued to make fresh experiments, and the author saw one of his plates cast in copper, upon sand, in 1787, which is a page of the romance named Zelia in the Desert. The proof I allude to is thick and heavy; many of the characters seem overcharged with ink, whilst others have not enough: which shews that in the cast plate the letters were not of equal size. No sooner had Hoffmann made his discovery public than Pingeron, a skilful mechanic of Paris, wrote a letter on the subject, (in the *Mercure de France*, March 25, 1786) wherein we are to remark two distinct parts, both relating to the two processes of Hoffmann. In the first part, he undertakes to prepare a composition, from talc, plaster, argile, Venetian tripoli, and sand, (such as the founders use) capable of yielding a neat impression; also to lay in this mass, thus prepared, a plate composed with moveable types, and to run into the hollow mould thus formed the material used for casting types. From this font, there would result, he says, very thin tables, which, however, might be rendered perfectly solid, by doubling them; editions of works would then be perpetuated, and a wonderful saving be made in the charges of paper, the call for which would only be in proportion to the demand.

In the second part of his letter, Pingeron thus expresses himself:—"I have been acquainted, for more than thirty years, with a process, whereby writing, or portions of writing, may be multiplied prodigiously, in a very little time; but the abuse to which my secret is liable, has prevented me from divulging it. The little bulk which the apparatus would occupy, and the silence in which the working of it might be performed, would in a great measure enable the operator to elude all the vigilance of those whose duty it is to watch over good order."

From this it is manifest, says our author, that Pingeron, in the first part of his letter, developes the process of Hoffmann. It appears that Hoffmann treated Pingeron and his secret with much acrimony in his polytype journal, and positively asserts that it has no connection whatever with his own (Hoffmann's) process.

The discoveries of Hoffmann excited a degree of emulation in other places, as well as at Paris. Some numbers of his polytype journal having fallen into the hands of Joseph Carez, a printer at Toul, he was instantly struck with the advantage

tage that would accrue from this new process; and in 1785, he commenced his first attempts of editions to which he gave the name of *omotypes, calculated to express or exhibit the combination of several types in a single one.*

In 1786, Carez brought out the edition of a church book, in two volumes octavo, of more than a thousand pages each, executed according to his new process; and he printed, after the same manner, twenty volumes of liturgy, or of instructions for the use of the diocese, successively. He likewise completed, by the same method, a dictionary of fabulous history, and a Bible in nonpareil characters. The execution is surprisingly neat, considering how small, and how close-set the characters are, agreeably to the method of stereotypage. Two authentic papers communicated to the author, by Carez, established the reality and success of his discoveries, from or about the year 1787. The first is a Report, signed by the municipal officers of the city of Toul, who repairing to the office of Carez, September 7, 1787, selected among his books, a page at their own option, which was afterwards composed by Carez in moveable characters, and printed according to the manner in common use. Carez next proceeded to execute the same page according to his new method; and in the course of about a quarter of an hour, he produced before the commissioners, a plate of cast metal, of about a line and a half in thickness, and five inches seven lines in length (a line is the 12th part of an inch) from which a proof having been taken, and compared with that in moveable characters, it appeared to the commissaries not at all inferior to the other.

The second paper, bearing date October 17, 1787, is a letter in which Thiebault, Superintendant of the Booksellers' Department, under Vidaud de la Tour, counsellor of state, in answer to a petition of Carez, expresses himself, in the following manner: "I have the satisfaction to inform you, that the keeper of the seals authorizes you to print or cast plates, according to the methods of your new invention; at the same time, recommending that, till further orders, you keep strictly secret the particulars of your process, and that from time to time, you acquaint administration or government, with the success of any new experiments you may put in practice."

What is here related insures to Carez a distinguished place among the artists who have made discoveries in stereotypy.

Hoffmann, having been deprived of his printing-office, by an order of council, in 1787, he set his industry to work in inventing some method more expeditious than one of ordinary printing, with a view to produce solid blocks or forms. He began with forming two kinds of punches, wherewith to stamp the the characters in his casts. The first class of types consisted of single letters taken from among the font characters that are common in the trade, and the second of the same letters, but combined, in order to form the syllables that are of most frequent use in the French language, such as *aix, etre, eurs, ment,* The combination of several letters in a single punch was of further service, as it enabled him to press by one single movement, several letters, each of which would otherwise have required a particular movement to obtain an impression. By means of this combination, his printing case consisted of three hundred and seventy boxes. To the art of casting his types, he gave the name of the polytype art, and to that of combining a number of characters in a single type, the logotype art.

The discoveries of Hoffmann may be thus summed up in his own words: "The idea on which my discoveries are grounded, is that of making use of punches in lieu of characters; and to form with these types, simple and complex, an article equivalent to what the founders of characters call matrixes, in which they cast their letters; I have, likewise, substituted for the font, which cannot produce very correct plates, the pressure of the metal at the instant when it arrives at a certain degree of cooling, after being heated. It is the application of these two new methods, as relating not only to printing, but to many other arts, which I consider as depending on my invention, and which I claim as my property."—Hoffmann, in fact, undertakes in his Memoir published in 1792, to execute by his process, designs for printing linen or stuffs, geographical charts, &c.

It appears that a patent was granted to Hoffman, February 16, 1792, authorizing him to exercise during fifteen years, the *polytypè and logotype art;* which patent he transferred to John Daniel Saltzmann, by a deed bearing date November 24, 1792, executed by Loquiante, a notary of Strasbourg.

Other artists, after Hoffmann, made experiments

periments on the mode of polytypage, by graving, and also attempts in stereotypage. Among these, Gingembre, who commenced his first attempts in 1789, deserves honourable mention. One of his operations, which our author considers as a real discovery, was the multiplication of plates imitating those graven on copper. By this means he was enabled to obtain from a single plate, hollow-graved, or bit in, a number of plates, also hollow-graved, and all identical. The following was the method which he adopted. He caused a head, viz, that of Ceres to be engraved on a steel plate. After the engraving was executed, the steel was tempered. He then prepared a copper-plate, hardened by the mixture of a sixteenth of platina, but afterwards made also use of copper, hardened by any other mixture, and by beating cold. The copper-plate, when laid on the steel-plate, being submitted to the action of a screw-press, the result was, that the copper yielded in relief, the strokes bitten-in on the steel. Having then prepared some plates of molten copper, or red brass, and having laid them on the hard copper-plate, he introduced the two plates laid together between the rollers of the flatter, taking every necessary precaution that the pressure might be equal in every part. By this method, he procured as many plates or forms, whether prominent or bitten-in, as he could wish. Gingembre communicated his method to Herhan and to Meunier, who shortly afterwards made use of it in the fabrication of assignats. It would be a curious and interesting speculation to notice the aggregate of experiments in different kinds, that ingenious artists had recourse to, with a view to effect the fabrication of assignats. A power which nothing could then resist, issued out its orders; men of the greatest reputation in the arts and sciences were invited to give their ideas on the subject; all were heard who had any pretensions respecting any newly-discovered means for perfecting the fabrication of the assignats, for accelerating it, and for rendering them incapable of imitation; and their propositions were forthwith submitted to examination and to trial. The contingent expences were not at all considered, as the creators had in their own hands the means of establishing the funds from which the expences were to be disbursed. The rapidity of the movement formed the only obstacle that seemed capable of impeding the success; but this rapidity was compensated by the facility with which the means were multiplied. The fabrication of assignats gave rise to a multitude of happy discoveries and experiments, relative to the manufacture of paper, to the mechanism of printing, to the ink used in it, to engraving, and the tempering of the dies, and of the puncheons; the memory of which discoveries, says the author, will, in all probability, never be lost.

The author then proceeds, with a view to illustrate the two subjects which he has undertaken to investigate, viz. polytypage, as it relates to the method of graving in copper, and stereotypage, as it relates to the method of printing with characters, to give an historical detail, tracing the first fabrication of assignats, and the imperfections which experience soon detected in it.

After this descriptive sketch, the author takes notice that Louis Etienne Herhan, Firmin Didot, and Nicolas Marie Gatteaux, obtained each, respectively, patents for the invention from the government of that time. Herhan's patent is dated the 3d Nivose, year sixth, and it is granted to him in consideration of a petition from him bearing date the fifth Frimaire preceding. The preamble of the patent announces a new method as described in the petition of casting solid forms, which method was invented and completed by the petitioner, in the month of Messidor, year fifth. He had remarked that solid plates, fabricated by a number of artists, only produce secondary moulds from moveable types, and yielded imperfect and expensive results. The petitioner then declares, that he has invented another process, which consists—First, in making moveable characters, graved or bitten-in, in lieu of being in relief—Second, in composing with these characters, pages that form a matrix; and third, in taking off a cast from this matrix. Conformably to the tenor of this petition, a patent was granted to Herhan, authorizing him to fabricate, use, and vend, during the term of fifteen years, solid forms calculated for printing agreeably to the method described in the petition.

The patent of Firmin Didot, is dated 6th Nivose, and empowers him to construct, during the term of fifteen years, stereotype forms, and to publish works from them.

The patent of Gatteaux, is dated twenty-ninth Pluviose, and the term of it runs for five years. In this, Gatteaux declares himself the inventor of a method

to

to multiply moveable characters in solid blocks or plates, under the denomination of monotypage, or of struck types.

Soon after obtaining their respective patents, Pierre Didot, the elder; Firmin Didot, his brother; and Louis Etienne Herhan, published a prospectus, wherein they announce their having entered into partnership, with a view to accelerate the publication of stereotype editions, &c. In this paper, they assume a high degree of merit as to the point of correctness; for even admitting that some faults may have crept into the first proofs, it will be easy to correct them on the form, which is always kept up, before a new impression is taken off. The first work which they promised to publish, was a Virgil in eighteens, consisting of about four hundred pages, the printed copies of which they were to sell (embellished with a geographical map and vignettes,) at fifteen sols each; and the forms for printing, after the rate of three francs a page; so that for about twelve hundred francs, the compleat elements of the works of Virgil may be had in perpetuity, stereotyped; that is to say, all composed in solid forms and ready for the press. In case any of the forms should be spoiled or lost, the authors of the Prospectus engage to furnish another after the rate of ten francs. Exclusively of the advantages of the most correct text, of the price much more moderate, as the copies being only printed off in proportion to the demand, there will neither be an advance of paper, nor charge for warehouse-room; the new editors engage, that if a volume, forming part of a collection, should be lost, to replace it, at prime cost, as they have always the forms in their own hands.

The publication of this prospectus, gave rise to observations from the critics, but it was nevertheless admitted that the type of the new plate was much more elegant, and also more correct than the plates of Hoffmann. The point on which most discussion was excited, was the accuracy of the calculations respecting economy: here the author interposes his opinion, that the question depends on the sort of books that are stereotyped. If it relates to books, of which only a small number of copies are sold, or that many editions are not wanted, or no fresh ones at all, stereotyping would be a losing concern. On the other hand, he asserts, that sure and permanent advantages may be derived from solid forms, with respect to books, great numbers of which are wanted, and particularly at certain periods, such as school books, &c.

The three partners continued their labours, and in the same year they published their Virgil, (15 sous common paper), and afterwards, their Phædrus, and successively many other authors, of which their collection is formed.

On the sixth Vendemaire, year seven, I repaired, says the author, to the apartments of Pierre Didot at the Louvre, and was an eye-witness of the different parts of his process. There are two things, he proceeds, of which I must not give an account, viz. the composition of the metal which the three partners make use of to form the plate in moveable characters, which serves them for a punch and one part of the metal in which they lay this punch, in order to make a matrix. As no secrecy was desired, as to other parts of their process, the author proceeds to describe them; the detail of which he concludes, by saying, "such was the state of the process employed in polytypage and stereotype, by Didot and Herhan, about the end of the year six.

About the same time, Bouvier one of the artists employed in the fabrication of assignats, had polytyped very successfully an impression plate by a process different from that of the two Didots and of Herhan. His polytyped plate is in copper, and the font is in a cast of argillaceous earth. A report was made to government, twentieth Fructidor, year 6, of the printing of this plate, as likewise, of several other works executed by this artist.

Since the termination of the year six, Pierre and Firmin Didot have continued to publish a number of stereotype editions, and Herhan has employed himself in bringing to perfection the process specified in his patent, dated 3d Nivose, year 6. Herhan has since obtained from government (2d Brumaire, year 8) a certificate specifying certain additions and improvements in his method of printing with solid forms, produced from moveable matrixes.

Bouvier has likewise given a wider range to his operations, having applied them to several other subjects, and among others, to music; and he obtained seventh Frimaire, year 9, a patent securing to him the property of his inventions.

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